

NOVEMBER 15, 1949

THE *Art* digest

*The Meek Shall Inherit
the Earth by David Lax
at the Grand Central Art
Galleries. See Page 16*

35
CENTS



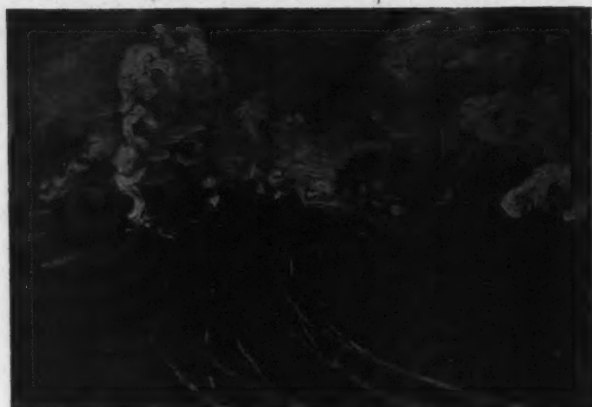
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EXHIBITION OF PAINTINGS

BY

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Nov. 16 through Dec. 3

19 East 64th Street, New York

THE ART DIGEST

Vol. 24, No. 4 November 15, 1949

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In Search of Demuths

SIR: In connection with the forthcoming exhibition of the paintings of Charles Demuth at the Museum of Modern Art, New York, I am very anxious to locate six missing illustrations Demuth is known to have done for the German dramatist Wedekind's "Erdgeist," one for Poe's "Masque of the Red Death," one for Balzac's "Girl with the Golden Eyes," three for Zola's "Nana" and one for Pater's "A Prince of Court Painters" inscribed "He was always a seeker. . . ." Anyone having knowledge of the above, or any untitled figure composition which appears to have an illustrative intention, please communicate with me at the Museum of Modern Art, 11 West 53rd St., New York 19, N. Y.

—ANDREW C. RITCHIE,
New York, N. Y.

De Gustibus . . .

SIR: Either Mr. Philip Evergood has a very strong unconscious memory or Mr. Saint Gaudens and his Carnegie jury have a very poor knowledge of things that have been done. Mr. Evergood's painting of *Leda in High Places* is a poor inverted paraphrase of the Leda canvas in the Borghese Gallery in Rome which some critics claim was painted by Leonardo.

Why any canvas as sterile as the Evergood Leda received a \$1,000 second prize is lamentable. The barrenness of an imagination that has to reverse a famous painting is about the poorest precedent that Carnegie Institute should approve of.

—GIOVANNI CHIGI,
New York, N. Y.

Wanted: League Memorabilia

SIR: The Art Students League of New York is seeking old class photographs and memorabilia for possible use in its Seventy-fifth Anniversary Exhibition next year. Material sent to me, director of publications, at 215 West 57th St., New York 19, N. Y., will be gratefully acknowledged, photographed, and promptly returned.

—JOHN D. MORSE,
New York, N. Y.

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Regarding Boston

By Lawrence Dame

BOSTON:—One of our liveliest and most progressive impresarios, Boris Mirski, has done his utmost for these past five years to awaken certain Bostonian elements to the fact that there is such a thing as good modern art. This month, he brings a large section of East 57th Street and environs to Boston in collaboration with the Downtown Gallery.

It may seem incredible to Manhattanites that such stellar performers as Kuniyoshi, Jacob Lawrence, Stuart Davis, Lewandowski, O'Keeffe, Ben Shahn, Siporin, Zorach, Karfiol, Demuth and Breinin are virtually unknown here so far as exhibitions are concerned. Mirski believes they should be known and has done his best to make them so in a display called "Thirty Americans Speak."

The language they speak, of course, is one of experimentation, which it would do many painters of the old Boston school much harm to try to learn. It's a show with many virtuoso pieces and much dexterity in the handling of form and color, as New York knows full well.

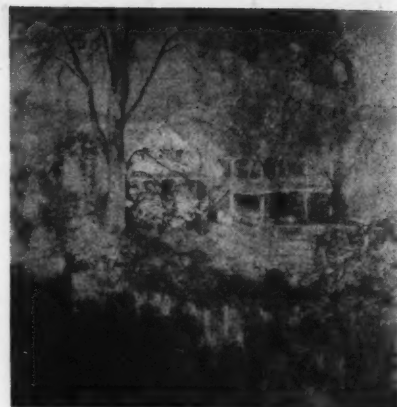
At the Guild of Boston Artists, a conservative stronghold, one of the stronger members, John F. Enser, records impressions of Mexico as seen by a veteran long fond of limning Yankee pastures. He has come alive again through Latin-American influences. His style, of course, has the rigidity of the New Englander in strange scenes, yet through this fact he has ably interpreted the bareness of some parts of Mexico. His is the pleasantly realistic eye, lifted toward ecstasy here and there by poetic impulses.

The Boston Y.M.C.A., where Carl G. Nelson, one of our most intelligent abstractionists, teaches, offers an exhibition of work by woman painters, including six wives of artists—Ruth Gikow (Mrs. Jack Levine), Maud Morgan (Mrs. Patrick Morgan), Julit Kepes (Mrs. Gyorgy Kepes), Teresa Bernstein (Mrs. William Meyerowitz), Leonora Cetone (Mrs. Serge Truebach).

At Doll & Richards, a young worker in porcelain, Adelaide Althin Toombs, displays portrait medallions which have the incisive qualities of cameos. The process is an extremely intricate one involving modelling in clay, the making of two molds, one for the background and one for the features, then firing at 2300° F. Miss Toombs' results are exquisite.

An unusual range of ship pictures in watercolor at Holman's famed old print shop spring from the skill of a man trained to the sea and the designing of vessels, John P. Leavitt of Boston. This difficult medium for depiction of accurate complicated details of rigging is handled perfectly by Leavitt.

George Grosz will have his first big show round these parts for 15 years at the Germanic Museum, Harvard, starting Nov. 14. The curator, Charles L. Kuhn, declares, "Recent works do, I think, forever scotch the rumor that Grosz has become soft as a result of his enjoyment of the fleshpots of America." Eliot O'Hara, an agile watercolorist, has opened at Doll & Richards.



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Comments:

D'Harnoncourt Elected

AN EXTREMELY WISE decision has been made by the Museum of Modern Art—the election of Rene D'Harnoncourt to its directorship. Ever since the founding director, Alfred H. Barr, Jr., was appointed “upstairs,” this vital and active institution has been trying to function under the clumsy system of a “Co-ordinating Committee,” consisting of the heads of the museum's six divisions. Anyone who has attempted to run a business—and the Museum of Modern Art is a private enterprise “business” in the field of cultural education—realizes the difficulties of such a task. Now, once again, the museum has a responsible head.

Big, powerful D'Harnoncourt brings to his new position all the necessary experience. Since 1947 he had served the museum as director of its Curatorial Departments and chairman of its governing Committee, which will continue to function under his direction, with Monroe Wheeler, director of the museum's exhibitions and publications, acting as vice-chairman.

Judging from D'Harnoncourt's past record, we may assume that the Museum of Modern Art will continue to stress theme shows built around modern design, Latin American displays, advanced sculpture and authentic primitives, with beautifully presented retrospectives for leaders in modern painting. Among the best-known shows he has arranged are such successes as “Indian Art of the United States” (Golden Gate Exposition, 1939), “Arts of the South Seas” (Modern Museum, 1946), the Henry Moore sculpture show, and “Timeless Aspects of Modern Art.”

D'Harnoncourt was born in Vienna in 1901 and came to the United States in 1933, after several years in Mexico. Probably because of his widely varied interests and his extensive travels in North and South America and Europe, he believes in art as good-will ambassadors and the fact that the modern movement did not stop with the easel. His work with the arts section of UNESCO and the U. S. Department of the Interior indicate an even wider spread of the Museum of Modern Art's influence.

Blocking-in more fully D'Harnoncourt's qualifications, we might mention that he has written several books, has lectured at the New School for Social Research and is considered one of the nation's experts on museum installation technique. The latter is especially important since few have quarreled with the way the Museum of Modern Art has dramatized its exhibitions—you never are bored at 11 West 53rd Street. Angry? Yes. But never bored.

Stieglitz Art Goes South

INDICATIVE OF THE RESURGENCE of the New South (see recent article in *Life* and Robert C. Ruark's *World-Telegram* column) is the announcement that a major part of the Alfred Stieglitz Collection of Modern Art has been given to Fisk University in Nashville by Georgia O'Keeffe, Stieglitz's widow.

Numbering more than 100 exhibits, including characteristic examples by Picasso, Marin, Dove, Rivera, Demuth, Hartley, O'Keeffe, Stieglitz (22 important photographs), Walkowitz, Alfred Maurer and Pascin, the collection is valued at \$150,000. This generous gift forms the nucleus of an art gallery that places Fisk in the fore-front of Southern universities. Plans call for the gradual addition of other

significant gifts, and for this purpose a selection committee of prominent art leaders has been named.

Included on this Fisk Fine Arts Committee will be Carl Van Vechten (chairman), Romare Bearden, Aaron Douglas, President Charles S. Johnson (ex-officio), Lincoln Kirstein, Jacob Lawrence, Thomas Mabry and Georgia O'Keeffe. It will be their duty to keep up the standard of the collection.

A number of conditions accompanied the collection, the most pertinent of which is aimed squarely at racial segregation. No item can be loaned at any time. This means, in effect, that anyone wishing to view the bulk of the Stieglitz collection must come to Fisk to do so.

In presenting the collection to Fisk (other items were divided among five institutions in Washington, New York, Chicago and Philadelphia), Miss O'Keeffe acted on the belief that some of the finest examples of modern art should be possessed by inland galleries which could not under ordinary circumstances afford the investment.

Those who knew Alfred Stieglitz will agree that he would have considered this disposition of his beloved art the diploma of his ideals.

New Leader for Newark

MISS KATHERINE COFFEY has been appointed fourth director for the Newark Museum—an institution that believes in following in the liberal and intelligent policies originated by the famous John Cotton Dana. Miss Coffey has been continuously with the museum since 1925, shortly after plans were being laid for the building given by Louis Bamberger. Thus her association with the founding pioneers of the museum, Dana, Beatrice Winsor and Alice W. Kendall, has been long and close. All three of his successors developed under Dana, who stressed the importance of an art museum to its community and industrial interests. Therefore, we can expect the Newark Museum, under the leadership of Director Coffey, to continue this valuable service, despite the shadow of nearby 57th Street competition. Assistant director will be Mildred Holzhauer Baker, who has been on the museum staff since 1944.

Guggenheim, Art Patron

SOLOMON R. GUGGENHEIM, multi-millionaire philanthropist, art patron and last of the seven sons of mining magnate Meyer Guggenheim, died in his 88th year at Port Washington on Nov. 3. All of the brothers worked to redistribute their wealth for the betterment of mankind, but Solomon, the fourth in succession, was the only one to turn his efforts to the art of his time—aside from the Fellowships established by John Simon Guggenheim.

Interested early in life in the Barbizon School of romantic scenes, Solomon Guggenheim became a sponsor, in the mid-1930s, of non-objective painting (that is, painting that, unlike the abstract, bears no kinship to natural forms). In 1937 he established the Guggenheim Foundation devoted to the promotion of the non-objective, with headquarters, under the directorship of Hilla Rebay, in his Plaza Hotel suite. His own personal collection, mostly Barbizon, was given to the National Gallery in Washington last August.

About three years ago, we of the art press were invited to the Plaza Hotel to preview plans for a revolutionary art museum, designed by Frank Lloyd Wright, to house the Non-Objective Collection, to be erected on Fifth Avenue just below the National Academy. Under the spell of Frank Lloyd Wright's eloquent logic, most of us wanted to see the completion of this radical construction—like no museum ever built. Now we learn that completion has been delayed, at least temporarily, by high building costs. Maybe, at a later date, it will stand as a memorial to Guggenheim.

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THE ART DIGEST

Vol. 24, No. 4

The News Magazine of Art

November 15, 1949



ALFRED MAURER: *Self-Portrait*, 1897
Lent by Mr. and Mrs. Hudson D. Walker



The Florentines, ca. 1929
Lent by Phillips Memorial Gallery



George Washington, 1932. Lent
by Mr. and Mrs. Jan de Graaf

Maurer Memorial—Reminiscence, Controversy, and Applause

By Emily Genauer

THE ALFRED H. MAURER MEMORIAL exhibition has come to the Whitney Museum in New York, after previous showing at the Walker Art Center, in Minneapolis, and before starting a tour of the country. It opened to the accompaniment of controversy, reminiscence (since so many persons still active in the art world knew the painter well before his suicide in 1932) and applause.

The controversy centered chiefly on the stand, increasingly popular and voiced resoundingly on this occasion in a sympathetic study of Maurer's life and work written by Elizabeth McCausland for the exhibition catalogue, that Maurer's was not a personal tragedy but "the public tragedy of creative spirits," and that "the case of Alfred Maurer is thus the case of the artist in society."

For too many persons this is a thesis difficult to accept. In the first place, they know that, in comparison with scores of other painters who were about the same age as Maurer and no less talented or adventurous, his economic lot was easy, however complicated by psychological considerations.

Maurer may have resented the success of his father, a lithographer for Currier & Ives who was honored with a special celebration on the occasion of his one hundredth birthday (just a few months before Alfred Maurer killed himself). There may indeed have been bitter personal conflict between father and son. But the younger Maurer did accept his father's support and live in his comfortable New York house until

his suicide. (Those were the years when Max Weber, William Zorach, Arthur Dove, John Marin and others were raising and supporting families.)

Too many artists, recalling long years when they not only had no financial support but could find no one to show their work, still remember that Maurer, as early as 1909, shared an exhibition at Stieglitz's famous old "291" Gallery with John Marin; that the Folsom Galleries showed his work in 1913; that Weyhe gave him the first in a series of annual one-man shows in 1924. They remember that, although the press was generally hostile and even cruelly derisive in its appraisal of Maurer's work, a few more daring critics, among them James Huneker as early as 1909, reviewed his work with sympathy and even enthusiasm. None of this is recalled by artists, critics or the interested public with vexation, but rather with regret that the statement of Maurer's work and worth which the Whitney exhibition presents should be confused by the bathos of a curiously interpreted personal—not public—tragedy.

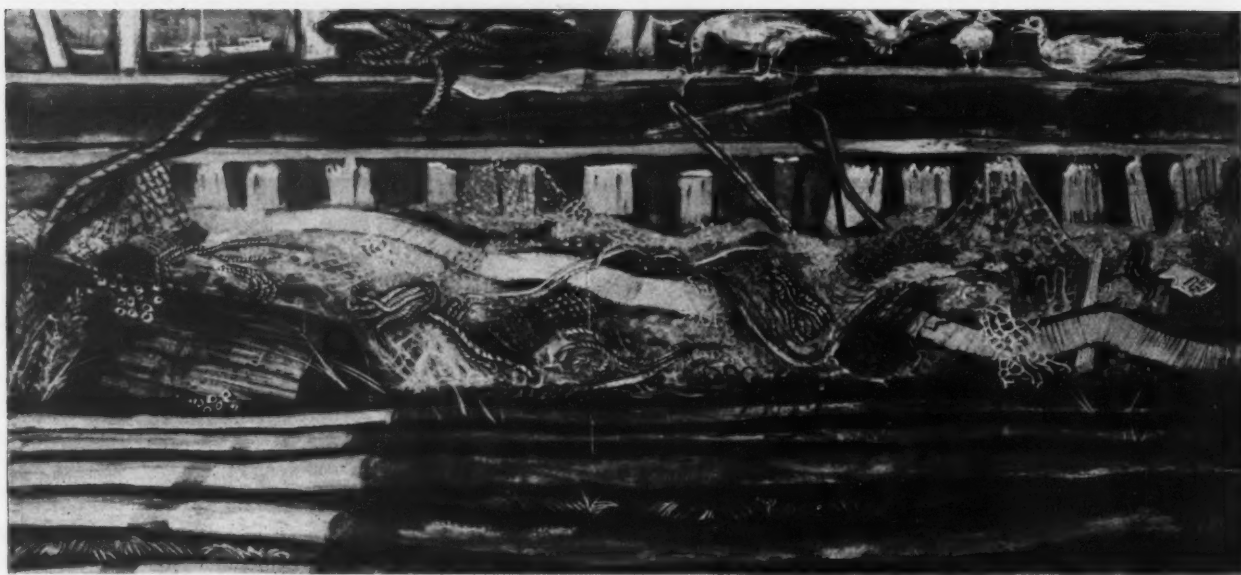
The exhibition itself is singularly interesting. In the first place it includes several early works, among them the famous *Arrangement*, a composition of a figure in an interior painted in a restrained Whistlerian manner, which was awarded the gold medal and \$1,500 first prize in the Carnegie Institute exhibition of 1901 by a jury including Winslow Homer and Thomas Eakins.

Neither *Arrangement* nor the wonderfully luminous little *At the Shore*, painted the same year, nor the dra-

matically composed and sharply simplified *Carousel* of 1904, substantiate the generally held opinion that Maurer, before his sudden espousal of modernism, was conventional or academic. These were the days, recall, when Hovendon's *Breaking Home Ties* and Sargent's bravura portraits represented popular and academic taste. Some of Maurer's early pictures, on the contrary, foreshadow the rebellious "Eight."

What the exhibition also makes clear is that Maurer's earliest modern efforts, painted in the *fauve* manner of Matisse, were nothing to precipitate any loud or sustained applause. Nor were such of the succeeding works as the fragmentary 1925 *Flowers* or the easily decorative flower and fish compositions of two years later. The early multiple portraits were in most cases hardly more expressive in their formulaized simplifications than the two queens on each side of a playing card.

The first really distinguished picture in the exhibition after Maurer's break with his early representational style is the very sensitive and dramatic *Self-Portrait with Hat* (ART DIGEST, Sept. 15) executed in 1928. It is an arresting, tormented, superbly realized picture in which dangling tie-ends, open shirt, over-sized hat, all magnify in their long lines an effect of unhappiness. Other works of varying quality follow, from *The Florentines* to the complex still-lives and the witty abstract "portrait" of George Washington with its skillfully developed formal relationships.



ALLAN D. JONES: *Dockside*. Philadelphia Water Color Prize

Philadelphia's Yearly Bow to Watercolors, Prints, Miniatures

By Dorothy Drummond

PHILADELPHIA:—The Forty-Seventh Annual Exhibition of Watercolors and Prints, sponsored by the Philadelphia Water Color Club and the Pennsylvania Academy of the Fine Arts in the latter's galleries, stresses again the international flavor of art in this country. Once a melting pot for peoples, we are now a world crossroads of culture. Chinese as well as Canadian, French and Swedish artists are included among the exhibitors.

With firm belief in democratically selected Annuals, the P.A.F.A., while assuring quality through invitation of work by 122 artists, opened its space to 223 admitted by jury.

So imaginative is watercolor painting today that when you see a purely representational paper you give it a second look. Yet it is equally evident that contemporary artists are endeavoring to absorb into their radical diets of the past twenty odd years a quality of imagination with which even old masters might feel at home.

The jury personnel of the Annual—Adolf Dehn, Albert Gold, Xavier Gonzalez, Stanley William Hayter, W. Emerson Heitland and Martin Jackson—drew many young adventurous talents with resulting sense of freshness and new faces further accented by selection for prize honors.

The Philadelphia Water Color Prize of \$200, awarded for the "strongest watercolor," went to Allan D. Jones, Jr., instructor in the Academy's own department of illustration and mural painting, for a tempera *Dockside*.

Gertrude Lippman of Brooklyn, N. Y., obviously under the influence of Gonzalez, received the Dana Water Color Medal "for best work in watercolor." Her landscape, *Duneset Pond*, strikes one as sensitive, but confused in composition and monotonous in color.

To Misch Kohn of Chicago went the Eyre Medal "for best print." Technically his *Prisoners* stands up well. Emotionally, its message of five heads behind bars—all eyes and teeth—might be more terrifying were not others similar.

Far more original is the honorable mention winning *Battle Scene* by Lawrence Barrett of Colorado Springs. Entering the annual via the jury, as did the Gertrude Lippman paper, it gains power and movement through adroit focal control of color and compositional flow. Another mention goes to jury-admitted Terry Haass for an abstraction, *Hymn to the Sun*, strongly influenced by Hayter.

To draw attention to the work of those not so familiar to national exhibition audiences is, of course, a move in the right direction. Art, like any other profession, needs the stimulus of new blood, but there is also a duty to the general public which quaintly still believes in the dictionary definition of such words as "best" and "strongest."

Two other prizes given by the Philadelphia Water Color Club itself, the Pennell Memorial Medal for "achievement

in graphic arts" and the Dawson Memorial medal for "distinction in the painting or drawing of flowers or gardens" were awarded respectively to Pablo Picasso for *The Dove* and to Fred Yost for *In a Garden*, the latter vibrant in color, the former equally vibrant in black and white.

Turning to the exhibition as a whole, you feel that, today, watercolor is not the specialized medium it once was, and that its interchangeability with oil in strength, color, vitality and compositional force is marked. Also, many painters whose work is included in such big oil nationals as that now at the Carnegie Institute in Pittsburgh are represented.

Strong papers come from such painters as Jean Liberté, Millard Sheets, Adolf Dehn, Nathaniel Dirk, Louis Ribak. But paralleling strength in contemporary watercolor is a trend toward delicacy, often with subtle appreciation for air and space as in watercolor drawings by Henry Varnum Poor or Joe Jones. In this group belongs work by William Thon, Charles A. Ross, Frank Jensen as well as Hobson Pittman's throwbacks to past elegance, Lionel Feininger's space studies, and David Milne's landscapes.

In an age that gives itself more to the shriek than to the still small voice, it is good to realize that not all artists believe in the palette or the line that screams.

The prints, like the watercolors, follow current trends in oil, with Joan Miro, Andre Masson, Max Kahn, Stow

[Please turn to page 31]

PICASSO: *The Dove*. Pennell Memorial Medal



Lone Star Annual—No Bluebonnets

By Alonzo Lansford

"OH WHERE ARE the bluebonnets of yesteryear?" might well be the plaint of old Texas hands viewing the Eleventh Annual Texas Exhibition of Painting and Sculpture, now current at the Witte Memorial Museum, San Antonio. From the traditionalist's point of view, what has happened to Texas art shouldn't happen to a dogie—of the 90 pictures and sculptures, only the merest handful are not abstract.

Co-sponsored by the three leading museums of the state, the Texas Annual opened at San Antonio November 13 and continues to December 4; the Museum of Fine Arts of Houston is host December 18 to January 8; the Dallas Museum of Fine Arts: January 22 to February 12.

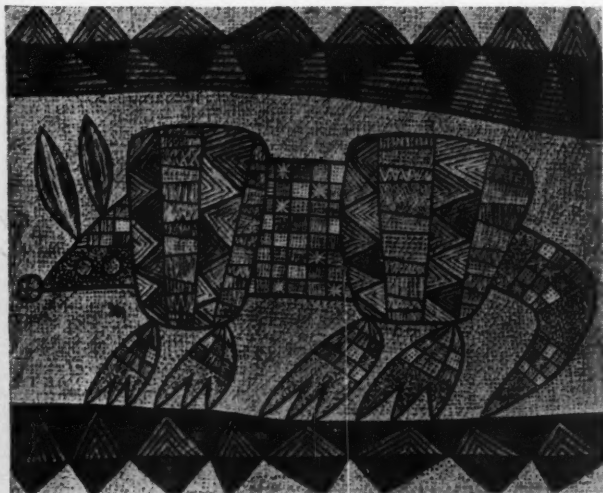
In meeting Texas art *en masse* for the first time, one is surprised to find such an abundance of fresh modernity. Closer examination, however, encourages the opinion that this is but the emergence of a modern academism to replace the traditional academism. Where many of their elders applied their trite formulas to nature, a great number of the younger artists are slavishly using rather thread-bare abstract formulas to create smart and superficially attractive arrangements of shapes and colors. Despite the sprightly color and exuberance of the newer idiom, one suspects that most of its practitioners have as little to say and as little profundity as the old-hat boys. What makes the newer academism somewhat more insidious than the old is that abstract mediocrity takes a bit longer to spot than does traditional mediocrity. The corn was greener in the old days.

Of all the works submitted to the Texas show, I found many fewer bad things than I would expect by fairly high regional standards. Also, I found fewer exceptionally fine things. The prize-winners make up an excellent little exhibition by the highest professional standards. The rest of the show, with a few exceptions, maintains a consistent level of modern mediocrity. The quality of the sculpture and the watercolors, again excepting the prize-winners and perhaps several sculptures which I saw only through photographs, is disappointingly low.

Prize awards amounting to \$1,500 were distributed by the jury to ten artists, with seven of these prize-winners and two additional artists being recommended for the Dallas Museum's two purchase awards totaling \$550. San Antonio's Onderdonk Memorial (purchase) Prize of \$200 went to Ralph White, Jr., of Austin for his oil *Galveston*, the most naturalistic of the prize-winners.

The Fort Worth Art Association's \$100 purchase prize was ear-marked for watercolor or gouache. The jury was unanimous in preferring Kathleen Blackshear's *Armado*, a handsome, witty, conventionalization suggestive of Navajo weaving—until it was discovered that this work was executed in crayon and ink. Therefore, the jury recommended as an alternate Cecil L. Casebier's limpid street-scene *Broadway of Elm*, with the proviso that Fort Worth should decide, and the loser of this controversy would receive the \$50 cash prize given by the Houston Museum.

KATHLEEN BLACKSHEAR: *Armado*.
\$100 Fort Worth Art Association Prize



WILLIAM LESTER: *Ft. Davis*. \$100 Dallas Museum Prize



EVERETT SPRUCE: *Waterhole*.
\$100 Humble Oil & Refining Co. Prize

Artists from Austin (the seat of Texas U. and its first-rate art department) monopolized the cash awards, which also carry recommendation for the two Dallas purchase prizes. Hundred dollar awards went to: Maurine Cantey, Dallas, for her imaginative oil *Tree Gods*, somewhat suggestive of Cambodian sculpture; Kelly Fearing, Austin, for a painting of most intense eloquence entitled *The Red Sea*. William Lester of Austin was awarded the same amount for a lush oil, *Ft. Davis*, a painting rather remarkable for being all things to all men: (1) an impeccable abstraction, (2) a glowingly colorful decoration and (3) essentially a realistic depiction.

Other \$100 awards were won by: Everett Spruce, Austin, for *Waterhole*, typical Spruce desert; Charles Umlauf, Austin, for an untitled bronze sculpture which I interpreted as an Old Testament prophet.

The \$50 awards were given to: Irvin L. Lynn, Denton, for *Antler's Bar*, an interesting oil of unusual proportions, suggestive of Hopper; Julius Woeltz, Austin, for a smallish, unostentatious abstraction which exudes know-how and rightness combined with demureness.

In addition to the above, two other recommendations were added for the Dallas purchase awards: *Summer Storm*, an oil by Kenneth B. Loomis; and Raymond W. Witt's oil *Still Life with Melon*. Two watercolors, by Charles Schorre and Janet Shook received honorable mention. A \$50 popular award will be made at the end of the show, February 12.

The jury of selection and award consisted of William Harold Smith, painter and chairman of Oklahoma University's Art School; Louis Weinberg, sculptor and assistant professor of art, University of Tulsa; and Alonzo Lansford (this writer), director of the Isaac Delgado Museum of Art, New Orleans.

P.S.—After this, next time I ride into Texas I reckon I'll have to wear my guns, but low.



ZORACH: *Serenity*



CALDER: *Portrait of Amedee Ozenfant*

New Sculpture for Old Dominion

THERE'S A NEW KIND OF FAUNA in Richmond these days. It's a sort of giant fish made out of steel, and it's called a "Calder." No, a "mobile." No, it's a mobile by Calder. It was a gift to the Virginia Museum of Fine Arts by architect Philip Goodwin.

To celebrate the event, the Museum has assembled the largest full-length exhibition of modern sculpture to be shown in the region. It leads the visitor gradually from nineteenth-century examples through various trends of our own day. Its aim is to show the diversity of contemporary sculptural expression, and it should explain how the term "sculpture" can be applied both to familiar monuments and to Calder's gently moving, brightly colored and delightfully strung together hunks of metal.

Examples by Barye, Rodin and Maillois reveal the continuity of familiar trends. Next, the work of Kolbe, Barlach, Lachaise and Flannagan shows how sculptural forms gradually changed with the artists' changing concepts of design, how certain types of distortion were used to accent their work. These men belong to an older generation. In our own day, their tradition is carried on with a great respect for the beauty of the sculptor's material as well as with an affection for form by men like De Creeft, Maldarelli, Laurent, Salerno and Zorach.

But the revolutions in painting which gave us all of the "isms" of the past decades were felt in sculpture too, and at Richmond work by Archipenko, Arp, Brancusi and Miro illustrates these trends.

There were sculptors who followed neither their own traditions nor the pace-setting of the painters. From the wealth of twentieth-century materials and our interest in the machine, an entirely new set of three dimensional forms grew up. We begin to see it in the robust work of Lipchitz, and it continues through the floating, attenuated forms of Mary Callery and the cruel and stirring compositions of David Smith. Though it is stationary, Smith's abstracted *Cello Player* suggests mo-



SALERNO: *Tired of Studying*

tion as tellingly as Calder's mobile.

Twentieth-century sculptors have experimented with materials that were never used before—plastics, aluminum, steel. The experimenters have, to a certain extent, allowed the materials to suggest the forms. Thus, we have the abstract, gleaming aluminum conglomeration of George L. K. Morris, and diverse abstractions in metal and plastics by Amino, Noguchi, Gabo and Pevsner.

Two of the most widely discussed and influential contemporary European sculptors are also included in the showing—the British Henry Moore and the Italian Marini.

Calder's *Steel Fish* is one of his recent productions. What led up to it, in terms of his own development, is illustrated by an early mobile and his portrait of the artist Amedee Ozenfant which is really a line drawing in wire.

The exhibition will continue at Richmond until December 11. After that, it will be seen at Mary Baldwin College in Staunton (Dec. 13-21), and at the University of Virginia at Charlottesville (Jan. 1-15).

Art in Chicago

By C. J. Bulliet

REINDEER, LIFE-SIZE, FLYING NORTH ON State Street atop iron poles, indicate that Chicago's Loop is aware of the approach of Christmas. Another indication is that the galleries have started their annual November shows with one eye to high ethics in art and the other to the pocketbook of the shopper.

Two November shows, particularly mindful of the season, are the twenty-ninth annual exhibition by artist associates of the Chicago Galleries Association, and the Mandel department store galleries' group show of five veterans of the Chicago art scene.

It is from the Chicago Galleries show that the lay members of the association select Christmas gifts for favored friends. In certain past years this show has been pretty junky. But this time it compares favorably with any Chicago show of 1949. It hasn't been so good a year for the artists financially, and this time they are offering the best they have.

The exhibition runs particularly to landscapes, largely Illinois scenes. Two of the best, even though saturated with sentiment, are glimpses of the Lake Michigan Dunes. One by Frank Dudley, "Master of the Dunes," is *Sun and Soft Shadows*. The other, less placid, is Joseph Tomanek's *Coming Storm*. It resembles a study for a highly realistic movie set.

Paul Plaschke's *Kentucky Mountain Cabin* and Rudolph Ingerle's *Silver Mist* glorify the hilly country of the Midwest. Donald Boe, a newcomer from Omaha, with *Late Afternoon*, and William Hallquist with *Barnyard*, present the Midwest farm with the placid gusto of the Hoosier and Illinois poets.

Macena Barton's *Harry's Junk Shop*, with Harry amid a myriad of his curios; Oscar D. Soellner's *Autumn Concerto*, a sort of surrealist arrangement of naturalistic fragments of farm scenes; Mahrea Cramer Lehman's *The Four Horsemen*, business men playing cards; and Edward Withers' half-naked chorus girls peeping from behind the curtain *Counting the House* combine realism with humorous fantasy.

Fred Biesel, in the show at Mandel's, offers a group of brilliant hued flower pieces in startling distinction from the human figure pieces he used to show. The group of 13, all so much alike, tends toward monotony. Emil Armin, also is lavish with his flowers, but he varies them endlessly in both composition and color. Among farm scenes, his *Spring Creations* is a veritable pastoral, suffused with imagination.

Gerrit Sinclair is best when painting houses in the older quarters of big cities, a cut above the slums. *Red Window* in such a house and *Red Flats* are outstanding. Harold Hayden goes modernistic with only moderate success. *Conversation in the Street* is his most convincing.

Egon Weiner, forging rapidly to the front among American sculptors, presents 24 pieces, demonstrating versatility as well as merit. His *Moses* is among the most distinguished of his creations, with the unique merit of being calm instead of melodramatically defiant.

Art for the Millions at Syracuse

THIS YEAR, THE SYRACUSE MUSEUM'S Fourteenth Ceramic National shares honors with a junior partner, the First National Exhibition of Dinnerware which is shown concurrently with the ceramics at Syracuse.

The new baby, co-sponsored by the Museum and Commercial Decal, Inc., makes the fine point that our fine artists can contribute directly to our industrial design instead of being present merely as spectral "influences." There's nothing new about the idea *per se*, of course—designs of a number of our notable painters have been reproduced on American dinnerware during the past decade, and there are even some people who sip their *bouillabaisse* from bowls conceived by Picasso.

What is new about this exhibition of 70 lively, fresh, and unhackneyed artists' sketches of dinnerware designs is the fact that it was chosen from an open national competition to which more than 600 entries were submitted.

The three top prize winners have been reproduced on dinner plates included in the show. They are by: Arnold Blanch (\$500 First); Charles Cobelle (\$350 Second); Anton Refregier (\$150 Third). These three also walked away with some honorable mentions. Other mentions went to Florence Wainwright, Helen Clark Phillips, Marion Rainey Voorhees, Judith Epstein, Richard N. Gregg, Jack Heaney, Lyn Howley, Natalja Klingel, Charles T. Wilson, and Peter Zaleski.

Of course, design suitable for dinnerware decoration isn't every painter's dish of tea. You could reproduce the *Night Watch* on a salad plate, but it would be good neither to look at nor to eat from. And even if it were good on a wall, imagine it repeated 16 times on a dinner table! What the jury was looking for in this case was creative design suitable for dinnerware reproduction. The criteria: quality and originality of design; a shape that would "stay on

the plate"; well integrated line and color; technical adaptability to volume production; ability to complement food.

If the dinnerware show invites the "fine" artist to try his hand at industrial design, the concurrent Ceramic National, for the most part, does just the opposite. To many ceramists who earn their living as industrial designers, the National with its \$2,200 prize purse offers annual encouragement for experimental designs and techniques, which set the pace for later commercial production. All of this narrows the gap between the Fine Arts and Everyman's parlor and has a marked influence upon regional pottery centers throughout the country. As in former years, the Onondaga Pottery Co. has joined with the Syracuse Museum to make the exhibition and tour possible.

Some sculptors take full advantage of the tactile and visual potentials of the ceramic medium, others use it as they would artificial stone. Top accolade this year (the \$500 International Business Machines Prize) went to Thelma Frazier Winter whose sturdy and good humored circus figures proclaim themselves in bold ceramic colors.

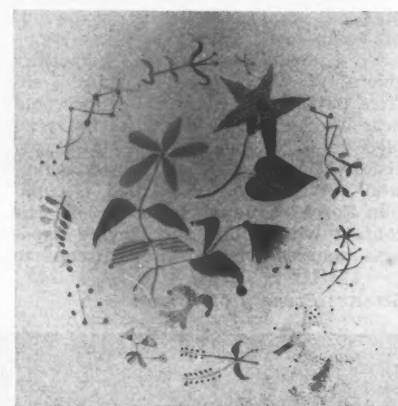
Also definitely "ceramic" are Paul Bogatay's *Baboon* (\$100 Harshaw Chemical Co. Prize) distinguished by its variation in surface and glaze; Mar Carter's *A Fish Story* (\$100—American Art Clay Co.) which combines glaze with clay and sand; and W. W. Swallow's abstract bird form which combines terracotta and iron (\$100—Harper Electric Furnace Corp.).

For the "highest sculptural quality," Carl Schmitz won the National Sculpture Society Prize (\$100). Bruno Manowski's *Pieta* (\$100—United Clay Mines Corp.) is also more striking for its form than for its use of medium.

It's the potters who usually make the most exciting use of the possibilities of clay and glaze for fine design, whether it is intended for a museum's shelf



EDWIN SCHEIER: *Stoneware Bowl*.
\$100 Prize, Onondaga Pottery



ARNOLD BLANCH: *Dinnerware Design*.
\$100 First Prize

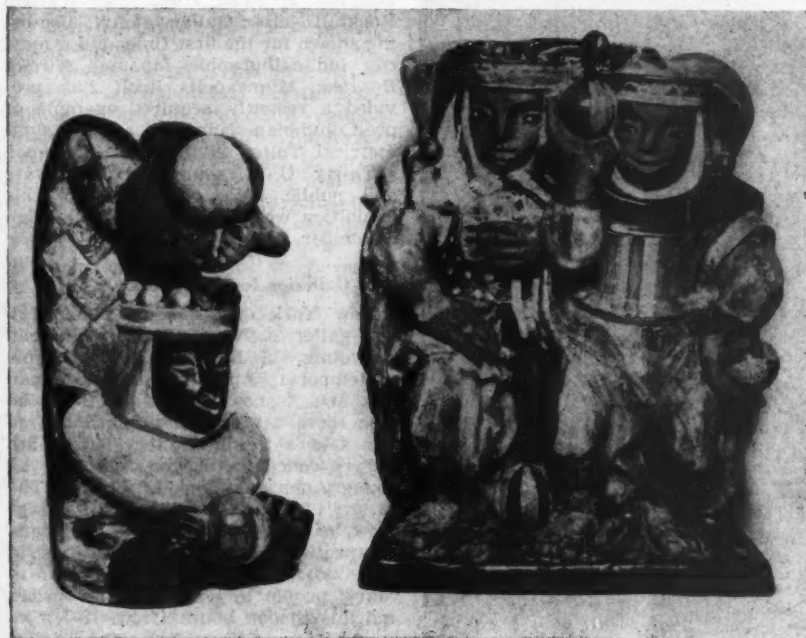
or your oven. It is present this year on many levels. The Gump \$500 Prize was split between two groups of practical beauties, a coffee set by Mary Scheier and a pair of hard working but perfectly magnificent casseroles by Glidden Parker, judged "the best pieces of pottery suitable for mass production."

These are utterly simple. The elaborate potentialities of the medium are realized in Edwin Scheier's stoneware bowl (reproduced) which the layman can appreciate for its looks alone, and the potter applaud for its unusually fine throwing. This won \$100 from Onondaga Pottery Co.

Other \$100 pottery awards went to: David Weinrib (Hanovia Chemical & Mfg. Corp.), Maija Grotell (G. R. Crocker & Co.), John S. Howald (Homer Laughlin China Co.), Charles F. Mosgo (U. S. Pottery Assn.). Honorable mentions: J. T. Abernathy, Wm. E. Ross, Rbt. C. Turner, Donald G. Wood, and prize-winner Edwin Scheier.

Like the potters, the enamelists make the most of their glowing medium and delight themselves and us by its ability to play light against color. They've done it this year in pictorial terms, abstract in character and rather French in flavor. Two \$100 awards went to West Coast artists, Arthur Ames (Ferro Enamel Corp. Prize) and Jackson Woolley (B. F. Drakenfeld & Co. Prize). Ellamarie Woolley and H. Edward Winter received Honorable Mentions for their work in enamel.

THELMA FRAZIER WINTER: *The Juggler and The Performers*. \$500 I.B.M. Prize



Rising Sun on the Western Horizon

EUROPE AND AMERICA have long been familiar with Japanese prints and such things as decorative ceramics, metals and lacquer containers, and their influence on the fields of modern painting and machine-made decorative objects is very marked. The more important arts of painting and sculpture, however, have been known only to a relatively small number of people due to their rarity in the Occident.

Currently, in Seattle, this situation is being remedied quite effectively by one of the most important and comprehensive exhibitions of Japanese art that America has ever seen. The bulk of this exhibition has been drawn from the Seattle Art Museum's permanent collection of Japanese art—a collection which ranges from prehistoric periods to the nineteenth century and which is about as comprehensive as any outside of Japan itself.

To augment the Museum's nucleus in this show, there are important loans from public and private collections both here and in Japan. These were assembled, mainly, by the Museum's Assistant Director, Dr. Sherman E. Lee, who served with the Allied Occupation Forces in Japan from 1946-48. His contact with public and private Japanese sources enabled the Museum to

borrow objects of such importance that they have rarely, if ever, been permitted to leave Japan.

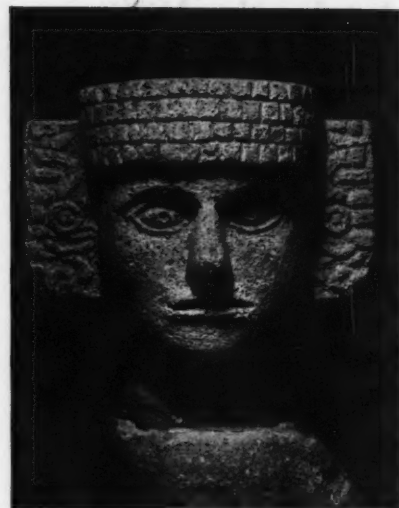
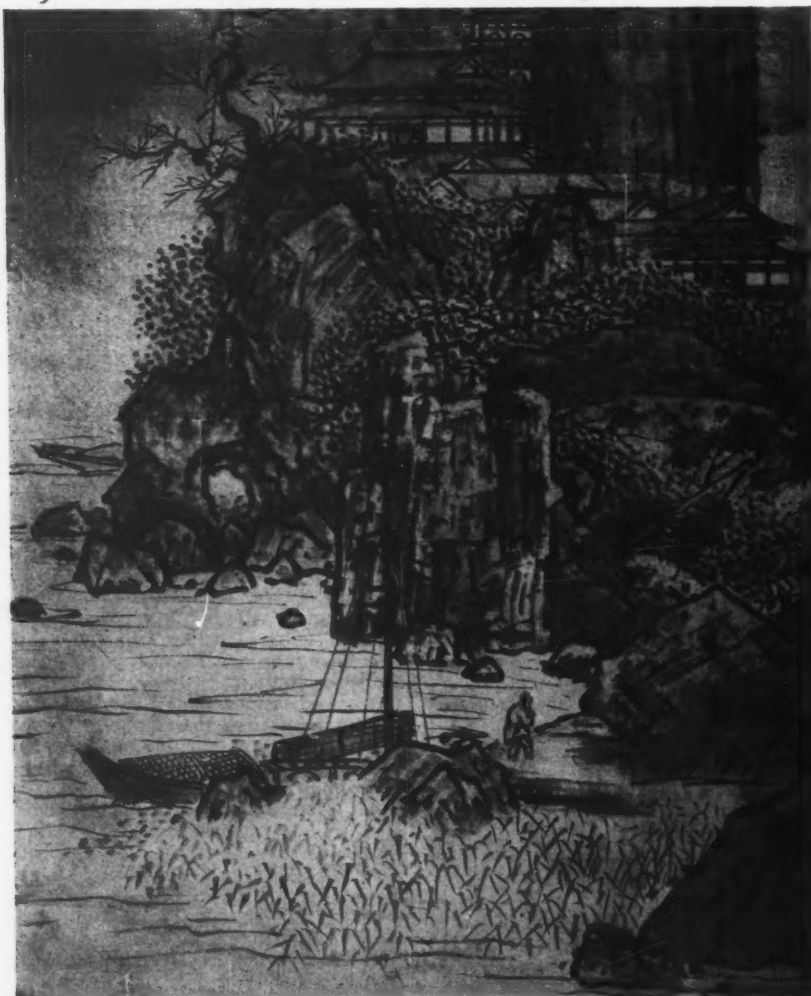
Loans from Japan include a gilt bronze Buddha, one of the outstanding pieces of sculpture of the Asuka period (522-644) and a magnificent mountain landscape by the great fifteenth-century master Sesshu. Also from Japan are a section of a scroll by Toba Sojo of the Later Heian period (899-1185), a part of a set of four "National Treasures" in the Kazanji Temple, and a very beautiful small painting or sketch, *Herron and Reeds*, by Tan-an, a master of the Muromachi period (1334-1572).

Out of the coffers of this country Seattle has drawn a Nara Gigaku mask (from Cleveland Museum) and a selection of early prints (from the Portland Museum's Ladd Collection).

Developed, chiefly, by Mrs. Margaret E. Fuller and Dr. Richard E. Fuller, the Seattle Museum's Eugene Fuller Memorial Collection is particularly rich in Japanese sculpture and Kamakura paintings. Because these phases of Japanese art are so little known in America, the collection's distinction and power have never been fully realized. The show continues to December 8.

—KENNETH CALLAHAN.

SESSHU: *Scenery of Kinzan*



Head of a Toltec Chacmool

Massive Milestones

ON THE THEORY that such events as the tour of the Berlin masterpieces have given Americans a fair chance to see the world's great paintings, Minneapolis is currently giving great sculpture its innings. Spotlighting this neglected field, the Minneapolis Institute of Arts is showing some fifty masterpieces of sculpture ranging over 4,000 years.

The show is a melange of sculpture by celebrated European artists from the Gothic period to the present day and by anonymous carvers from Babylonia, Egypt, Greece and Rome. Objects from the Occident are juxtaposed with others from the Orient, from India and from Persia.

Representing the moderns, there is a bronze group of *The Three Nymphs* by Maillol, seen for the first time in America. There is also a *Reclining Figure* by Henry Moore from the collection of Mr. and Mrs. Henry R. Hope of Bloomington, Indiana. Among the Oriental sculptures, there is the great *Dancing Krishna* from the William Rockhill Nelson Gallery of Art, also being shown for the first time, and a most coy and calligraphic Japanese *Miroku Bosatsu*. Minneapolis itself has provided a recently acquired example of pre-Columbian sculpture: a stern, symmetrical Toltec civilization *Chacmool*.

Thirty U. S. sources, both private and public, have contributed to this exhibition which will continue through December 11.

New Galleries for New York

New York now has three hopeful, new galleries. The Gallery of American Collectors, 18 E. 69th St., will show contemporary Americans and American folk art. A show of the latter can be seen there through this month. Alfred Van Loen's Studio Gallery, 46 E. 9th St., is concentrating on sculpture by young Americans and Europeans. The gallery's current fare is an all-Village show by 14 Sculptors' Guild members. Perspectives, 34 E. 51st St., aims to make good modern art available to young people by virtue of low prices and unorthodox hours (from 12-7 p. m. daily; 2-5 p.m. Sundays).

The Art Digest

Los Angeles Events

By Arthur Millier

THIS ONE I HAVE NOT SEEN and may not see. But it's a fair bet many people will brave the traffic between Los Angeles and Claremont to see the "Western Scene" exhibition at Pomona College through Nov. 30. The show was put together by Don Louis Perceval, instructor at the college and himself a painter of Southwest Indian life. From owners and artists, he has borrowed paintings and some sculpture by Blumenschein, Berninghaus, Charles M. Russell, Maynard Dixon, Carl Oscar Borg, Frank Tenney Johnson, "Jimmy" Swinnerton, Clyde Forsythe, Tex Wheeler and others who have devoted their brushes and scalpels to depicting the Western Scene. With the urbanization of Far Western life this kind of art is declining, but its romantic appeal is still strong and its historical place secure. The show ranges from 1900 to the present.

John D. McNee, Jr., who teaches at Chaffey College, Ontario, Cal., and Palmer Schoppe, Art Center School teacher, recently scored with simultaneous one-man shows at the latter school. McNee is one of the most vigorous abstracters to show here. His color is robust, surprisingly varied and finely related. Schoppe is also a fine colorist, gently humorous in his way of seeing children, musicians and the flight of gulls.

Emil J. Kosa's exhibition at the Cowie Galleries through Nov. 30 has, on the credit side, a charming *Red Hat* portrait of his wife, Mary; a handsomely constructed nude, *Secrets*; and a few landscape and figure pictures that show this capable painter at his best. Many of the typical Kosa rolling hill landscapes, however, seem perfunctory and repetitious. Too many too fast is my guess.

That vigorous draftsman and popular teacher, Francis de Erdely, of SC's art staff has a large show of figure drawings at Jepson Art Institute where he teaches one evening class a week. No question but that De Erdely can draw like an angel, yet this show suggests that he, too, is running to repetitious virtuosity.

The Clouds, a gray, romantic landscape by Helen Lundeborg, won the \$500 purchase award in the ninth annual purchase prize exhibition of American paintings at Chaffey College, Ontario, Cal., staged by the Chaffey Community Art Association. The picture joins the college's growing permanent collection.

Frank Perlis this week told me he will soon open a gallery in Beverly Hills in alliance with Knoedler, Pierre Matisse, Downtown, Buchholz and Weyhe of New York. He plans small shows of their people and a few by local artists.

Sig Arno, the comedian, is also a capable figure and still-life painter. His show will have opened the Gallery of Fine Arts at 7427 Beverly Blvd., by the time this sees print.

Indicative of the interest in art which has grown up in Claremont, largely due to Scripps and Pomona Colleges, is the show of Rembrandt etchings from Kleemann's at the college town's David Howell Studio, 116 Harvard Ave. It remains to Dec. 15.



ARTHUR: *Country Boys*

Arthur Opens the Gates of a Private World

ENTERING AN EXHIBITION of Revington Arthur's pictures, you experience something like a sudden change of light. You blink, focus your eyes, and find yourself in a new and glowing land of green lakes, red rocks and dark skies. It's a private world, but the artist makes it easy to enter. And for those who do, it's a very lovely land indeed.

It is a pleasure to report that his new show brings back that land with widened horizons. A few years ago, in his attempt to add human values to his landscapes, he passed through a period of transition in which his painting developed a few distressing mannerisms and lost some of its charm. Most of the mannerisms are gone, and he is well on his way toward solving the minor technical problems and the major ones of content. The highly personal color scheme is no mannerism—it is the very

heart of this painter's artistic expression.

Though the pleasant fairy-tale world is back in some of the pictures, and is better integrated than ever, it is religious and spiritual subject matter that seems to have interested him most. A few of his devices appear archaic and suggest a surrealism he may never have intended.

But when he creates his own idioms, like the expansive enclosure which envelops, yet stresses the figures in the very impressive *Christ among the Philosophers*, he shows us what he can do.

Some of the figure pieces, like the telling little *The Last Mourner*, mark Arthur's progress in peopling his world. A few come off less well, mostly because the striking and penetrating settings he gives them set such high standards for his work as a whole. (Luyber, to Nov. 26.)—DORIS BRIAN.

As the Ladies See New York

"NEW YORK" IS THE THEME of the Twenty-Fifth Anniversary Exhibition of the New York Society of Women Artists, and the resultant exhibits combine to make not only a vigorous, but a highly diversified exhibition.

Ranging from pure abstractions to the strictly representative, the paintings and sculptures afford a generous over-all view of our city and a keen understanding of the strikingly different approaches of the individual artists. The ingenuity and craftsmanship of the "lady painter" can no longer be a debatable question as the answer is vividly expressed in the penetrating and skilled exhibits now on view.

Adhering to the Society's original non-jury plan, no prizes have been awarded and all exhibition space has been allotted equally. Yet the standard

of the work exhibited is both impressive and consistently high. The myriad faces and moods of the city reflected in the paintings is exhilarating.

We liked especially the sensitive and emphatic paintings of Eugenia Zundel depicting the sadly ineffectual and lost "city man" with a gnawing, aching realism. Lily Orloff's stringent abstractions, with their vital design and imposing color relationships, are satisfying as is witnessed in *The Mysterious Intruder* and *Along This City's Streets*. The paintings of Theresa Bernstein, Ruth Lewis, Lily Shuff and Lucy L'Engle should also be noted.

In the sculpture section, Lu Duble's *The Harlem Girl* is outstanding as is *Of The Bowery* by Sybil Kennedy. (Riverside Museum, to Nov. 27.)

—MARYNELL SHARP.



KARL ZERBE: *Gilded Acrobat*



STEVE RAFFO: *The Sparklers*

Art Goes South for the Winter

IF FEW SOUTHERN KIDS would give up that annual chance to see real live animals and circus clowns under the big top, until recently Southern adults, in many areas, have settled for seeing much less than real live art. That art, like the circus, has to be seen first hand, is something the Clearwater Art Museum in Florida fortunately understands. Some eleven years ago, this understanding resulted in the first of a series of annual shows which have since made the Southern circuit, giving people a chance—often a first chance—to see for themselves just what contemporary American painters are up to.

With an approximated ten thousand practising painters to watch, and a

limit of about thirty-five per year to single out for exhibition, Clearwater's task of bringing the mountain to Mohammed has been a tough one. But the job is being done, the mountain is being transported clod by clod.

To simplify the process of selection, the jury of this year's show turned the field into somewhat of a three-ring circus, with performing artists divided roughly into three categories: the deans, the arrived ones, and the newcomers.

In the first ring one finds such skillful veterans as Sloan, Poor, Grosz, Shahn, Sheeler and a host of others whose influence has spread beyond their own canvases.

Many of the "deans" are absent—

Kuniyoshi, O'Keeffe and Martin, for example—because their paintings were not available at the moment. On the other hand, some members of the middle group are here because they have something special to offer or because they are unknown in this area. Leonid, Browne, Holty, Gottlieb and George L. K. Morris are among those spotlighted.

The fact that Berman and Ernst and the "dean" Karfiol each are represented with two paintings suggests something new in the offing.

The selection of newcomers has occasioned what sounds like an apology. According to the show's catalogue, "these may be young or old in years, and may have achieved recognition in many ways. They are new to us, and it is our pleasure to enjoy knowing these men and their works." Cecile Belle, Thomas Craig, Kenneth Evett, Joseph Lasker and Steve Raffo are among those making a southern bow.

The show, as a whole, has been selected with an eye for quality rather than representation. Dealers and artists should be rewarded as a result of Clearwater's advice: "The privilege of ownership of art is great. We hope you enjoy looking at these paintings, but we of the South will be enriched if you take one with you, for your home, your business, or your college hall." Clearwater itself has backed up this advice with purchases.

Just now ending its run at the Augusta Art Club in Georgia, the show is next slated to visit Rollins College in Florida. After that it will visit the seven other sponsoring colleges and museums: Friends of Contemporary Art, Miami; Key West Art and Historical Society; Clearwater Art Museum; Ringling Art Museum in Sarasota; High Museum of Art in Atlanta, Ga.; the Universities of Alabama and of North Carolina; and Brooks Memorial Art Gallery in Memphis, Tenn.



WALTER STUEMPFIG: *Turnabout*

Which Twin?

TWIN JURIES—one for the traditionals and one for the moderns—passed judgment on 642 entries and selected 135 for the Nineteenth Annual New Jersey State Exhibition, currently at the Montclair Art Museum. Splitting the jury into two camps has kept the peace while resulting in a show with a good deal of variety in subject and approach.

Between them, the juries singled out 74 oils, 34 watercolors and pastels, 17 prints and 10 pieces of sculpture. Top prize in oils went to Hans Weingaertner; in watercolors, to Avery Johnson; in prints, to Francis Adams Comstock; and in sculpture, to Stuart S. Boughton.

Western Conservatives

ORGANIZED TEN YEARS AGO to give the public "understandable" art, the Society of Western Artists is having its tenth annual exhibition at San Francisco's De Young Memorial Museum.

Conservative style and academic precision were the standards for admission to this juried exhibition which offers 58 paintings and a few sculptures by artists from several states.

For the best figure or portrait painting, George Seideneck won the \$250 Klumpke Prize. First Prize for oils was won by Joshua Meador, Second Prize by Maurice Logan, Third Prize by Paul Mauritz. The watercolor First went to Noel Quinn, the Second to Laura Maxwell, the Third to Robert Paplow. Wendell W. Gates received the First Prize for portrait sculpture while other sculpture awards went to Kisa Beek and John D. Fuller.

Research Center in Paris

ART NEWS OF FIRST importance to historians, curators of museums, collectors, editors, and theatrical organizations comes from France. A center for artistic research and documentation has been established recently in Paris. This places at the disposal of those interested, trained technicians and honor graduates of the finest French schools of art history, each worker having been cited for excellence in his particular field. The Center is equipped to do research, to make investigations, and to place documents and at the disposal of its members.

To obtain the benefits of the organization, requests are sent to the Secretary-General of the Center who distributes the requests to the technicians according to their respective specialties.

Research questions may be submitted in English, French, Italian, Spanish and German. Upon request, reports from the Center can be translated into English. Monsieur Robert Tenger is presently in America as representative of the project. French Ministers of Foreign Affairs, of National Education, and of Public Works, are sponsoring the Center. Active membership is offered at \$1.50 and one becomes a benefactor in this non-profit organization for \$15. Further information may be obtained from the seat of the Center, "Centre de Recherches et de Documentation Artistiques" 101, rue de Prony—Paris XVII, or The Cultural Services of the French Embassy, 934 Fifth Avenue, New York.—ROGERS BORDLEY.



LEON KROLL: *The Rocky Farm*. \$400 Prize

National Academy Autumn Annual No. 124

THIS IS THE FIRST OF A SERIES of exhibitions marking the National Academy's one hundred and twenty-fifth year of activity. The current exhibition comprises only the work of members, but such membership has been increased recently by the inclusion of young, contemporary artists, either as associates or members-elect, so that one encounters not only the "old familiar faces," but also many refreshingly new ones.

Prizes are so debatable that usually they may be gracefully omitted from mention, yet the award of first prize in portraiture to Edwin Dickinson for his *Self-Portrait* is an admirable choice. This distinguished work has been previously admired and commented upon in the recent Brooklyn Museum showing of teachers' work.

Among the other portraits and figure pieces that call for favorable notice is *Miss Lucy W. Wamsley* by Alphaeus Cole, in which the intentness of the face is echoed by the bodily tension. *Years After*, by Wayman Adams is a vivid two-figure piece, rather cruelly exposing the ravages of time. Keith Shaw Williams' *Seated Nude*, a shimmer of blonde hair and a warmth of flesh tones giving life to the sculptural modelling, is "straight academy," just as Jerry Farnsworth's rather sulky *Circus Girl*, seated on a drum strikes a more contemporary note.

The Musicale, by William Meyerowitz in its clashing planes of color suggests a mad *con brio* of music. Louis Betts' double figure canvas, *Jane and Jimmy* seizes the charm of adolescence with a brusque, yet effective handling. Gordon Samstag's *Sorceress* is a provocative conception, if a little tricky in its lighting. Other names that should be added for their excellence of varied qualities are Alexander Brook, Margery Ryerson, Dana Pond, Leon Kroll.

Landscapes present a wide range of subject and handling. Jay Connaway's dynamic power of the sea in *Morning*; Ogden Pleissner's evocation of Paris, in *Montmartre*; Sidney Laufman's blending of color pattern and design in *Trees*; Maurice Sterne's movement and color in *Wind, Sand and Sea*; John

Folinsbee's *River Wall* were noted. Also canvases by: Theodore Van Soelen, Leon Dabo, Charles Locke, Roy M. Mason, Hobart Nichols, Walter Fardon, Ross Moffett, Clarence Millet, all meritorious works, in which conception and treatment are appreciably related.

The sculpture as a whole is scarcely impressive. It includes many small pieces and decorative adjuncts, but some exhibits deserve high commendation, such as Adolph Weinman's large yet thoroughly co-ordinated figure, *Epic Song*; the portrait, *Sergei Rachmaninoff*, by Gleb Derujinsky; Jose de Creeft's concentrated intensity in the head, *Lorraine*; the frame of delicately surfaced medals by Anthony De Francisci. Walter Hancock's prize figure *Suddenly a Light* appears too obviously posed.

The watercolor section deserves more notice than space permits. Outstanding papers are by John Whorf, John Pike, Frederic Whitaker, John Alonzo Williams, Emil J. Kosa, Henry Gasser, William Thon, Andrew Wyeth, John McCoy, Barse Miller.

The graphic section suffers from the [Please turn to page 31]

EDWIN DICKINSON: *Self-Portrait*
\$1200 Lockman Portrait Prize



Sunshine on Burliuk

IN DAVID BURLIUK'S PAINTINGS of Florida, a *joie de vivre* seems to emanate from the canvases: glowing sunshine, sparkling waters, blossoming trees, people who drink tea, strum a mandolin or sit lost in serene reveries. In these recent works, the artist has modulated his once strident color gamut; he becomes less insistent, yet more convincing.

Technically, his painting divides sharply between canvases on which he scatters impasto in a sort of personal form of *pointillisme*, and those which are smoothly brushed and carefully defined. *Flowers in Moonlight* belongs to this latter division, its large, opulent forms held into a clarified design. Values, under the pale radiance, are carefully maintained.

In *Artist's Wife*, he mingles both procedures; the portrait is delicately textured, the modeling firm and sure, while the background of flowers and sea is dashed on impetuously.

The admiration of one expressionist for another, although their emotional tempos could scarcely be more divergent, is shown in a flower piece which displays a portrait of Van Gogh. One feels that the homage is a long-cherished one, not due to Van Gogh's recent *réclame*. (ACA Gallery to Nov. 26.)

—MARGARET BREUNING.

Lax, Dedicated

"DENUNCIATION," A SERIES OF ANTI-war paintings which occupied David Lax since his release from the Army, must win enormous respect for the skill and courage of this dedicated man. He understands the artist's role as preceptor, plays it without confusion. Epic in scale, they are stringent essays intended for public places—he didn't paint these pictures for a living room.

The horrors-of-war message is for everybody, and none can fail to get it. Lax makes as big a point of absolute clarity as Blume (that other dedicated essayist in paint) makes of double and hidden meanings.

What the art world will appreciate is Lax' command of his means of expression, for these pictures are soundly painted and knowingly controlled. After all, a good idea alone doesn't assure a successful essay.

Each subject is custom treated. *The Meek shall Inherit the Earth* (our cover) was the first of the group. In some other lectures, the color is as intense as this is brooding, the background as abstractly simple as this is suggestive. When Lax paints an actual war scene, the drawing can be precise. If it is a vague idea he's expressing, the style is appropriately evanescent.

A subsidy from the late Irving Grossman made the project possible, and the series will be shown in Chicago and Los Angeles after it leaves New York. This raises a question: aren't there other artists who could turn successful commentator (at a time when we need them) if their work were financed? (Grand Central, Vanderbilt, to Nov. 19.)—DORIS BRIAN.



BURLIUK: *The Artist's Wife*

Evelyn Marie Stuart Says:

Marcel Duchamp, the great initiator in various vagaries in art has spoken the death sentence on Modernism: "It isn't that modern art is dead . . . it's just finished, gone." So *Time* reports him as saying in the midst of the tremendous exhibition at the Art Institute.

From Duchamp's own confession: "Unless a picture shocks it is nothing." It is the spirit of Barnum, not Raphael. Quoting *Time*: "To be any good, he argued, a work of art must express a new idea, which is bound to be shocking." Two fallacies reside in this: first, that any work of art must express a new idea. Most works of art are predicated on the old and universal as revealed in the present.

The second fallacy is in assuming that because all horses are quadrupeds, all quadrupeds are horses. Anything containing a new idea is likely to be shocking, but many shocking things contain no idea, new or old.

It was consistent of Duchamp to be ruthless in order to be shocking to the end. What could be more sensational than to toll the knell of modern art in the midst of its most flamboyant show?

MASSON: *Tower and Boats*.



Masson Goes Natural

ANDRE MASSON, in the foreword notes to his current exhibition, speaks of "the rediscovery of nature" as an aim in landscape painting, as opposed to its prevalent cerebral approach. His landscapes of the Midi, where he is now living, certainly suggest his own newly awakened delight in natural forms. He apparently does not desire to escape realism, but to transform the visual experience through his own shorthand of swift expression, into a fresh sensitive recapturing of its character.

The quivering leaves of *Fig Tree in Sunlight*, receiving and reflecting radiance; *Aix Countryside with Threatening Sky*, its pattern of blue mountain peaks repeated in the green opulence of shrubs and trees, under an almost cataclysmic expanse of broken skies, are two outstanding canvases that reflect the artist's delight in the thing seen. The rusty marshes of *Camargue*, with a flash of blue water stained by the reflection of rosy clouds, or the majestic procession of forms in *Grand Landscape* are also impressive.

Old Plane Trees form no part of a landscape; they have been isolated from irrelevant detail, focused into a singleness of vision that gives their gnarled forms and rough textures the validity of portraiture. A number of canvases are included which have the cerebral, abstract character of Masson's former work. A group of lithographs attest Masson's long recognized brilliance in calligraphy and a delightful play of hues in the colored prints. (Buchholz Gallery, to Nov. 26.)

—MARGARET BREUNING.

Tobey's Variations

THERE ARE AT LEAST FOUR OR FIVE distinct styles in Mark Tobey's paintings of the past two years. First, there are the familiar cosmic abstractions like *Multiple Margins of Space*, an angular spider's web patterning in black and white line against a purple-toned field which has depth as background but which also becomes frontal space as defined by the same lines. Then there are the allied pictures in which the continuous, intersecting lines are broken into shapes that resemble Oriental language symbols.

Quite different are the paintings on religious subjects which range from straight representationalism to sheer abstraction with a number of combinations between. *Deposition* is a moving work, drawn and painted with modern-toned realism. *Icon*, a large figure composition, uses winding light line to create simplified and rhythmic forms, much in the manner of Henry Moore.

Different from both is the *Last Supper* which uses brick-like forms achieved through regular, thick horizontal brush strokes to construct a half-visions scene.

In all the pictures, craftsmanship and genuine search for expression and style are evident. The best works satisfy for both intellectual and emotional content. The latter incidentally, asserts itself as much in the impersonal space paintings as in the direct and human appeal of the *Deposition*. (Willard, to Nov. 26.)—JUDITH KAYE REED.

The Color Language of Lutz

THIS IS THE FIRST one-man showing of paintings by Dan Lutz in New York, although his work has appeared in group exhibitions here and is included in many collections. The exuberance of his first emotional reactions to his subjects is felt throughout his canvases in the lyric intensity that beats through them. Yet he achieves a balanced harmony of interplaying shapes and spaces in a rhythmic congruity accentuated by the depth and vibrancy of his color.

Color is, indeed, his personal language. He sets a muted pink against acid greens in *Spring at the Ranch*, intensifies one blue contrasted with another in *Kalamazoo Cove*, interweaves vivid hues that both harmonize and clash in *Cornucopia*. The use of impasto increases the dynamic effect of much of his work, imbuing it with a definite tactile quality: the figure *Oompah* and the landscape *Mountain Marsh* are literally carved out of pigment.

While the figures of *New World* possess the floating, elongations of mannerism (also obvious in the ecstatic, exaggerated form of *The Prophet*), Lutz gives a sense of mass and realistic solidity to objects and figures that require them to meet particular conceptions. While it is impossible to comment in detail on so large an exhibition, in which imaginative conception is ably sustained by technical surety, there are a few canvases that call for special mention: the really majestic *River Jordan* with its impressive spatial design; *Golden Stairs*, in its upswing of ascending figures; *River Boats*, a small canvas, simplified and concentrated in a play of luminous color and the *Harpist* reproduced here. The exhibition was brought to New York by Dalzell Hatfield, a Los Angeles dealer who discovered the artist. (Barbizon Plaza, to Nov. 28.)

—MARGARET BREUNING.



LUTZ: *The Harpist*



FLOCH: *Interior No. 1*

Floch's New Way of Seeing

IT'S HARD NOT TO LET SUPERLATIVES get the upper hand in discussing Joseph Floch's pictures because they are good on so many counts. Both poignant and provocative, they are soundly composed, solidly painted, and beautiful to look at. You have a feeling that everything has been carefully thought out, that each element is in its right place. His new paintings are the work of a perfectionist who commands his tools.

When you know that Floch once painted abstractions, you'll realize what a happy discipline abstraction is to the artist who learns from it, then discards it. He records only the essentials. But the essentials are all there, arranged in the most satisfying kind of over-all pattern. Because of his economy, the details he does use—the highlight on a vase, the stress on the firmness of an apple, the adroit placing of a shadow—count for a great deal.

Think of him as a kind of mid-twentieth century Vermeer. Not an imitator of Vermeer (there is no "realism" in the seventeenth-century Dutch sense),

but as a man who uses our own idiom to paint as Vermeer might if he were alive today. The figures with which he populates his luminous interiors have a pathos which is entirely the humor of the 1940's.

Though his canvases are large and their elements spare, the longer you look at them, the more you discover. Study one of his New York cityscapes, then look at the actual spot, as we did. You'll find that Floch has taught you a new way of seeing.

In most of his pictures, he achieves a quiet color harmony which underlines the mood. Color areas are vast and simple. But they are always alive. He can make paint glow in a manner which bespeaks a high degree of technical accomplishment, and uses this talent to break up large areas of quiet background with exciting rectangles of reflected light. Few moderns know, as he does, how to use rose madder for what it really is worth. (Associated American Artists, to Dec. 3.)

—DORIS BRIAN.

Twachtman's Sensitive Poetry

THE EXHIBITION OF WORK by an early Impressionist, John Henry Twachtman, may hold some pleasant surprises for young enthusiasts for whom American art begins in the twentieth century.

The son of a German-born worker in a window shade factory, Twachtman's first lessons began informally when he learned to decorate shades. Later he studied with Frank Duveneck in Cincinnati and in Europe.

One of the earliest pictures reveals Twachtman as he was about to emerge from the Duveneck school into the light of Impressionism. An 1883 painting of his home in Cincinnati, this picture is in many ways more contemporary than the later works, for in its dark Romanticism and manipulation of pigment it is a singular herald of a kind realism that still finds expression today.

Most French of the works on view, is the charming *Atlantic City* (1890),

a bright study of yellow sand and sea enlivened by colorful groups on shore.

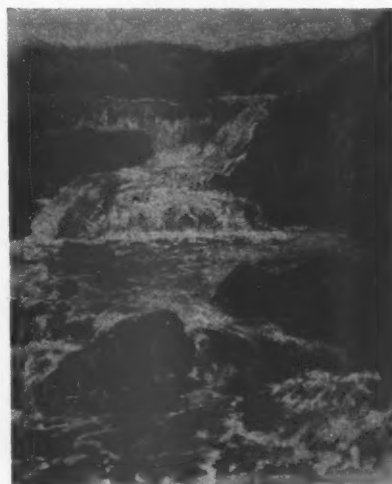
No longer objective or direct are the later paintings—pastel-colored, dream-like landscapes of misty poetry. Delicate but not weak or saccharine are such fine works as *October*, *Sailing* and *Yellowstone*, which is a far cry from the grandiose paintings of natural wonders that other Americans have painted. (Milch, to Dec. 3.)

—JUDITH KAYE REED.

Opportunity Knocks

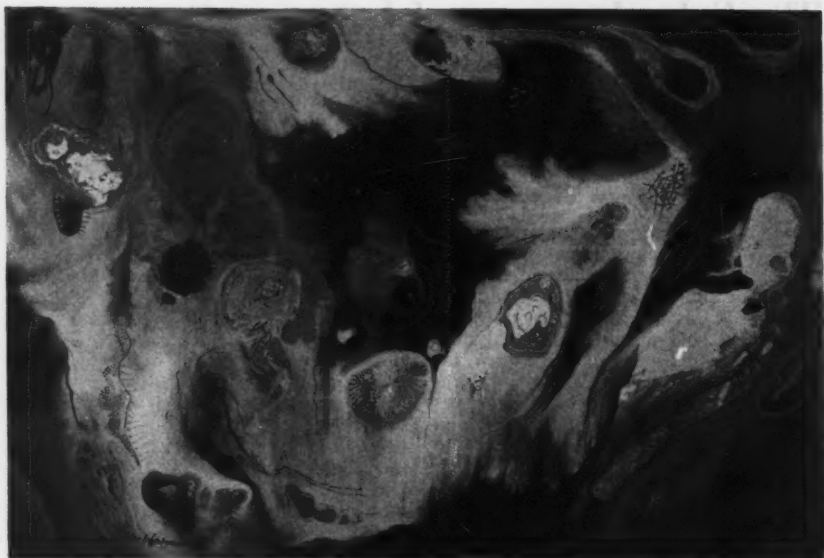
Young painters sometimes feel that their talent goes a-begging for lack of a gallery to take a chance on their work. The new Creative Gallery at 20 West 15th Street (not a rental gallery) is looking for such new talent. Some promising new artist might do well to spend his lucky nickle on a call to CH 2-2975.

TWACHTMAN: *Horseneck Falls*

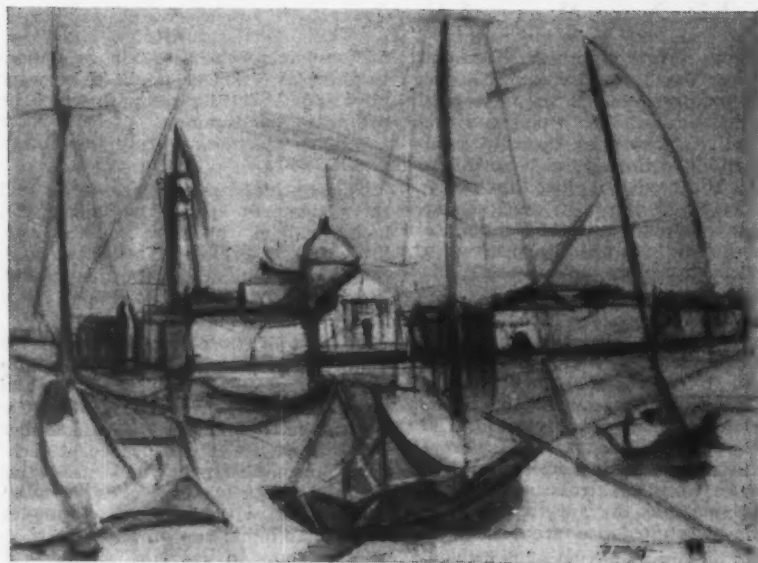




ROUSSEAU: *Marriage Contract*. Matisse



LAWRENCE KUPFERMAN: *Genesis of the Tide*. Levitt



CLEVE GRAY: *Isola di San Giorgio Maggiore*. Jacques Seligmann



FRANCIS ROSE: *St. Peter*. Passedoit



A. S. BAYLINSON: *Nude with Canary*. Laurel



REUBEN TAM: *Beachwood and Fish*. Downtown

FIFTY-SEVENTH STREET IN REVIEW

BY THE STAFF OF THE DISCOT

Great Moderns at Matisse

Fourteen artists whose work stands high on the roll of modern art, contribute to the current exhibition at the Pierre Matisse Gallery, displaying divergent moments of their esthetic convictions and procedures. Derain's *Still Life*, marks the moment when, turning from hot *fauve* color, he restricted his palette to earthy tones in a classical rendering of cubism. Picasso's *Figure*, in its flat overlapping and disjointed planes, presents the superimposed points of view implied by his preceding massive "multi-faceted" forms.

Rousseau's enchanting canvas, *The Marriage Contract*, is an epitome of bourgeois conventions in the stolid resignation of the two faces; yet a flamboyant angel floats above them. One of Chirico's early, nostalgic conceptions, *The Transformed Dream*, foreshadows his later work. *Interior*, by Matisse, is a splendor of color, subtly organized to sustain the armature of design.

The influence of cubism is felt in the sound structure of Miro's *Olive Grove*. A handsome still-life by Gris; a romantic landscape, by Rouault; *Fear*, by Tanguy, impeccable in craftsmanship supporting its imaginative conception; and a late, glowing still-life by Braque are further included.

One of Giacometti's attenuated figures, *Man Walking*, alive with movement; a superb stone figure, *Harmony*, by Maillol suggesting that its inner life conditioned its perfection of form, and Roszak's *Spirit of Kitty Hawk* are important items of the exhibition. (Matisse, to Nov. 30.)—M. B.

Foujita's New Approach

Since Foujita's arrival in America last spring, he has produced an astounding number of highly realized, elaborately delineated compositions that reveal not only an amazing dexterity but suggest a new direction for him.

In his current exhibition, Foujita concerns himself with caricatures of humans dressed up as animals (*Homage a La Fontaine*) and nostalgic sensitive portraits reminiscent of Paris. Always a gentle moralist, Foujita's satire contains no sting but rather is an amusing and provocative commentary on contemporary living.

A fine draughtsman, Foujita applies pigment directly, limiting himself to a rigid palette yet attaining amazing tonalities and textures.

One of the first Japanese to receive permission to visit the United States since the end of the war, Foujita's current paintings testify that the artist's creativeness did not lie fallow during the years that he found himself unwillingly trapped in Japan. (Komar Gallery, to Nov. 26.)—M. S.

Hawaii and Maine to Tam

Reuben Tam is showing paintings of his native Hawaii and of Maine. In these contrasted subjects, he escapes from the obsession of naturalism both by abstraction and by cubism in a vivid seizure of the essentials of the themes

he presents. By abjuring local color and by distorting forms, he secures, curiously enough, the very essence of his subject matter. His palette is diversified, sometimes, as in *Monhegan Afternoon*, dark notes predominate, only relieved by a flash of unexpected red, while in a number of canvases pale forms emerge from still paler hues.

In his Hawaiian paintings, the artist reveals an emotional reaction to familiar scenes by a stark vividness of color and a sharp accentuation of forms.

In one of the Maine series, *Barrels at Fish Beach*, the circular barrel tops with cut fish lying on them impinge on a structure of planes, realism and abstraction skillfully related, while in the foreground a fish swims into the picture boundary. This, and *Beechwood and Fish* are paraphrases in pictorial form of visual experiences, in which structure is in harmony with conception. (Downtown, to Dec. 3.)—M. B.

Cleve Gray's Third

Cleve Gray's third exhibition reveals few departures or new developments in his romantic-abstract style. Perhaps his mood is now one of brighter lyricism. But since these are paintings of a peaceful Italy and France rather than elegies on the ruined buildings of London which he showed last year, the change is not remarkable.

What is notable is the consistency and maturity of the work by so young an artist. Gray's gift for setting down a place in arabesquing planes of abstract form, while yet retaining sufficient realism to give his work the solidity and pull it gains from subject, is well displayed. Color too is as rich and lucent as before. (Seligmann, to Nov. 26.)—J. K. R.

Kupferman's Dynamic Compositions

Compelling and distinguished are the words that describe the vibrant and highly individual watercolors and oils of Lawrence Kupferman who is currently having his first New York one-man show in two years. His rhythmic abstract designs and brilliant color patterns literally sing with zestful positive life. Employing at times a thick impasto of violent pigment and nervous quivering linear design Kupferman achieves intensely beautiful textural qualities.

The theme of his recent paintings is based on the sea and the strange and varied subterranean life found in the sea. (Mortimer Levitt Gallery—through Dec. 3.)—M. S.

Baylinson—Exuberance Sans Bravado

In the paintings of A. S. Baylinson one realizes immediately his complete at-homeness in the medium of oil paint; his full, sweeping brush strokes are all purposeful in their building up of form that is both sculpturally sound and instinct with life. The exuberance of his work never degenerates into mere bravado. One feels the urge of his sensibility to his subject throughout the canvases, yet it never defeats the firmness of the structure of design.

The nudes possess a tension of inner vitality between the contours that bound their flowing planes. *Nude with Canary*, seated with back to the observer in the radiance of a window with a mass of dark hair falling on her shoulders, is one of the most appealing of these subjects. There are a number of flower pieces which have a vivid intensity of life in their informal arrangements, as well as admirable color patterns.

A departure for this artist is the inclusion of some landscapes, which display sensitiveness in their selection of detail, as well as a lyrical note that is well sustained. (Laurel Gallery, to Nov. 30.)—M. B.

Gifted English Modern

By this time, it is not surprising to discover, as it once was, that there is yet another gifted English modern just making his American debut. And in the case of Francis Rose the fact of his nationality is less startling for in his work there is seen kinship with the wonderful lyricism of England's Romantic poets and more than a suggestion of that strange combination of sensual beauty of expression giving form to mystic subject, that is intermittently seen in Britain's art.

Sir Francis is a 39-year-old Briton who has worked his way from a more or less realistic style to one that partakes of an international modernism, to which he has added something intensely personal. The stellar attraction in his current show (which follows a widely-praised London exhibition held last June) is a *Crucifixion*, consisting of a large central painting supported by four smaller works on each side. Beautifully-wrought in color, rich in symbolic detail and intense in mood the group, it is gratifying to see, was warmly received by the London *Catholic Herald*, which aptly observed that "this painting is a sincere work by an artist who believes in both Christ and Picasso." (Passedoit, to Nov. 30.)—J. K. R.

Beckmann Graphics at Brooklyn

Little can be added to what has already been expressed about the works of Max Beckmann mystic, painter, intellectual, who is able to project through either paintings or strictly linear drawings his forcefully incisive and decisive convictions.

Beckmann's artistic development, his strength as a graphic interpreter of his times, is eloquently exemplified in the current retrospective exhibition of his drawings and prints. When viewing the exhibits one realizes the tremendous power of Beckmann whose intellectual and emotional range is so vast and so varied that it is almost overwhelming.

Sensitively he renders not a stereotyped Christ but a vulnerable humanized Christ who could be any man. Then he places next to it a biting satirical commentary on life and death entitled *Back From the Cemetery* depicting men so happy that they weren't the one buried that they are nearly delirious.

The chronological presentation of the works make clear that Beckmann has slowly developed through the years a greater monumental treatment when dealing with controlled design (Brooklyn Museum, to Nov. 27.)—M. S.

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Earliest Americans

Ira Moskowitz is holding an exhibition of lithographs and drawings that feature the life and customs of the Indians of the Southwest. They form a valuable documentation of native cultural ceremonies which may only too soon disappear in the encroachments of modern life. While both prints and drawings have this historical importance, they possess further intrinsic value in their spirited presentment of the varied ritualistic dances in a wide gamut of tonal modulations and effective arabesques of patterned forms.

These lithographs are reproduced in a book, soon to be issued, entitled, *Patterns and Ceremonials of the Indians of the Southwest*, text by John Collier. (Kennedy Galleries, to Nov. 30.)—M. B.

Rosenfeld's Sustained Design

In his recent paintings, Edward Rosenfeld shows a marked gain over his previous work in greater richness of color and increased ability to fill larger picture areas with thoroughly sustained design. He has retained the subtle modulations of color that distinguished his former paintings, but has also incorporated notes of deeper hues that appreciably add to the interest of the canvases.

Martha's Vineyard is one of the paintings that exemplify this increased scope of subject matter in an amplitude of expression, in which the blonde notes of the sands, the jagged rocks of the foreground, the curve of a beach and a thrust of cliff are all embodied in an even texture of design.

In *Fishing Boats*, where red hulls flash as they dash through lucent blue seas under a deeper blue sky, the artist strikes a note that is not usual in his work. (Babcock, to Dec. 3.)—M. B.

Return of Becker

After an absence of four years from the New York scene, the recent paintings of Maurice Becker, long established artist, are currently on view. Though the nineteen forceful statements exhibited tend to become a little uneven, they reveal a keen knowledge of design and vital textures. Especially gratifying is Becker's ability to produce religious, timeless overtones when depicting contemporary life. Of these, the rigidly controlled and highly emotional *Displaced Person* is notable, as is *The Pit* with its almost brutal colors and valid organization. (Artists' League of America, to Nov. 19.)—M. S.

Another View of Mays

Maxwell Mays returns with another exhibition of nostalgic and charming landscapes rendered in watercolor and gouache. As in his former show, Mays is chiefly concerned with portraying the New England and Pennsylvania countryside. However, views of the Paris skyline and the fields of Normandy, executed during a recent trip to France, are included in the present exhibition.

Though Mays' statements of France contain the same integrity of approach and romantic concept evidenced in his former paintings, his failure to vary his fresh and vibrant palette for the more subtle and suggestive color patterns of France results in paintings that are not so highly realized.

Certainly Mays is more at home with his meticulously detailed, directly painted snow scenes and farmhouses. (Ferargil, to Nov. 26.)—M. S.

Husband & Wife—The Salemmes

Another husband and wife exhibition includes paintings by Antonio Salemmé and watercolors by Martha Salemmé. Salemmé has long obtained recognition as a sculptor; these oils form his first showing in this medium. Yet they are not suggestive of amateur work, either in painting quality or design.

In two paintings of nudes, he reveals a sculptor's preoccupation with building up form with bodily rhythms as well as a sculptor's frequent generalization of facial interest. In other figure pieces and portraits he observes the same soundness of modeling with appreciable realization of personality. Landscapes are included that denote selective vision.

Martha Salemmé's watercolors, carried out with fluent brushing in a harmony of cool, pure notes with an occasional plangence of deeper hues, possess a lyrical quality. *Pigeon Cove*, its ambience of fresh greens, through which roof tops emerge with a gleam of water in the foreground, and the imaginative presentment of both demolition and construction in *U.N. Building*, are subjects sensitively seen and recorded. (Van Diemen-Lilienfeld Galleries, Nov. 17 to 30.)—M. B.

Irina Blaine

The Eggleston Gallery is now presenting the landscapes and portraits of Irina Blaine, Russian-born painter, who made her debut here in 1948. Though the 34 paintings on view reveal a romantic and almost too sentimental approach, they are executed in a manner that denotes sound craftsmanship and a keen eye for color relationships. (Eggleston, to Nov. 19.)—M. S.

Debut of Lisel Salzer

Lisel Salzer, Viennese artist, who has lived many years in America, is currently making her New York debut with a large exhibition of vivacious watercolors, oils and enamels ranging in subject from expressive New York city scenes and portraits of children to contemporary Indian life in Arizona.

Portraiture is Miss Salzer's forte. Her sincere renditions vividly display her understanding of her subjects and love for her medium. (Emmerik, to Nov. 24.)—M. S.

France's Vanguard

Five French artists who are relatively unknown in America make up a vanguard ensemble at this new gallery. Here, Wols is probably the most familiar. His Klee-like aquarelles appear either as delicate traceries just this side of reality or, more recently, as abstract, evocative patterns.

Fautrier, the oldest of the group, is a more forceful artist. In France he is best known for his series of hostages, painted during the war.

Matthieu, the youngest member of the group, is logically the boldest and generally works in giant size. His impetuous oils on paper look like Chinese characters and can be admired for their striking simplicity and vigor.

Characterized by mystery, Ubac's cloudy *Head in a Landscape*, a charcoal and watercolor, is one of the most evocative and effective pieces shown. Michaux, a French writer, here translates his poetry into sensitive and almost wilting linear aquarelles. (Perspectives, to Nov. 26.)—B. K.

Surrealism Gets a New Twist

Paintings in a second show by Colorado di Marca-Relli oddly suggest both Chirico and Mondrian. Paralleling the surrealist in mood, Marca-Relli builds up an atmosphere of mystery with carnival trappings—caged beasts and beastless cages—abandoned in a setting of deserted buildings.

Of the fourteen paintings here, the latest are the most effective and ingenious. They are ordered in terms of broader areas and brighter colors. Marca-Relli, a Boston-born artist, has lived and studied in Italy. (Niveau, to Nov. 30.)—B. K.

Almost All in Line

Peter Todd Mitchell, a young, sensitive draughtsman, owes a pack of debts: to Greek and Cretan vase painters, to Picasso of the '20s and to Braque. Only their signatures are missing from Mitchell's series of classical nudes, delineated in fine silver-point line against brusque gouache grounds.

When Mitchell ignores these siren songs, he is at his best. A trio of freshly handled still-lives—with strawberries, with oranges and with lemons—are downright handsome.

Sicily and Calabria, where Mitchell did most of the work in this first show, have also left their mark in a small group of Picassoesque oils. The subjects here are bulky women whose almond eyes sneak furtive looks at the spectator. (American-British, to Dec. 3.)—B. K.

Tactile Value of Encaustics

Encaustics by Stanley (Twardowicz) possess the richness of texture that is associated with this medium. Even in the many low-toned paintings this tactile value makes itself felt. His range of color is not large, yet his varied use of vitreous greens, plangent blues and sullen reds achieves remarkable diversities of effect. *The Glove*, in its acid green, bordered with sharp blue is the sole *dramatis persona* of one painting; its "heroic" size and insistence appear symbolic of the artist's challenge to develop his conceptions on his own terms. (Contemporary Arts, to Nov. 25.)—M. B.

Song of Songs

Rich color, imaginative treatment of an evocative theme and good brushwork combine in an attractive series of 12 casein panels on the *Song of Songs*, shown by Edith Hellman.

Accepting an unorthodox interpretation that finds, in the verses, a theme of King Solomon's pursuit of a Shulamite maiden who rejects him for a shepherd lover, Miss Hellman paints a romantic series.

In all of these panels technique and mood are sustained on a much higher level of accomplishment than is found in the artists' oil paintings, also on view. (Binet, to Dec. 6.)—J. K. R.

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Kaufmann's Recent Paintings

Arthur Kaufmann, German Expres-
sionist, who before the advent of Hitler
was head of the modern department of
the School for Applied Art in Dussel-
dorf is currently exhibiting significant
oil still-lives and figure pieces which
reveal an intense Germanic feeling.

Through vital colors and abstract de-
sign Kaufmann achieves starkly beauti-
ful expressions of controlled powerful
design. Though at times his composi-
tions tend to become a little too studied
and mannered when he does succeed
he does so admirably and projects an
almost poetic emotionalism. (Feigl Gal-
lery, to Dec. 3.)—M. S.

Drawings from Mexico

Drawings by a young Mexican artist,
Hector Xavier, make a very promising
first exhibition. Self-taught, Xavier is
no primitive but an artist who has
grounded himself well in drawing tech-
niques and styles—both classic and
modern. He has emerged with a con-
trolled expressive line that serves well
the matter of his ideas and mood.
(Weyhe, to Nov. 30.)—J. K. R.

Sculpture Trio

The Village Art Center is current-
ly exhibiting the works of three of the
prize-winners in the Center's Third
Non-Jury Sculpture Show. Of the three,
the forceful statements of Miriam Som-
merburg are outstanding in their disci-
plined ordering of volumes and defini-
tive forms. Miss Sommerburg displays
an almost uncanny native feeling for
various media.

Marial Y. Patterson shows sugges-
tively simplified wood carvings and
Nora Herz decorative and imaginative
pieces. (Village Art Center, to Nov.
25.)—M. S.

Hunting with Hunt

Paintings by Lynn Bogue Hunt give
us a sportsman's view of ducks and
dogs and geese. His observation and re-
cording are so precise that one wonders
if a camera couldn't do as well. How-
ever, the artist's fine editing and choice
of colors seem to be justification enough.
(Grand Central Vanderbilt, to Nov. 26.)
—D. B.

Four Women Exhibitors

Hortense Scheinman's first exhibition
is a large and varied display that ranges
impartially from the opening non-objec-
tive exercise through semi-abstractions
and straightforward realistic works to
academic still-lives. When she is paint-
ing what she knows well, as in the small

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and fresh lake scene and the sketchy, simple *Kneeling Boys*, rather than what she is trying to learn, Miss Scheinman is consistent and at her best.

Also at the same galleries are two other shows: sculpture by Dora Schatia and portraits by Margaret and Helen H. Shotwell. The sculpture covers a wide field in experienced technique.

Margaret Shotwell's portraits, being shown here for the first time, are serious efforts that capture personality, however self-consciously. Quiet and restrained in mood they could have been painted in a past period. The two portraits by Mrs. Shotwell's daughter, Helen, a vivid self-portrait at her easel and a study of Dr. Albert Schweitzer, reveal the same respect for the demands of portrait-painting in a second generation. (Argent, to Nov. 20.)—J. K. R.

A Sloan Review

It was the Chelsea and Greenwich Village neighborhood which provided John Sloan with material for his most famous paintings. At the Hudson Guild Neighborhood House in that area, he had his first one-man show. Now, appropriately, the 78-year-old artist has returned to his native haunts.

In his current show at the Guild, Sloan is offering some 17 paintings—nudes, portraits, landscapes and a New York street scene. Some of the paintings here were done 18 years ago; none have been shown before.

Sloan, a very prolific painter, was one of those rebellious artists in "The Eight," derisively called the "Ashcan School" because its members insisted on defying the academicians by finding beauty in reality. There is no trace of the ashcan in this new group which contains some bright landscapes of New Mexico. The show continues through Nov. 26.—E. H.

Watercolor Quintet

Five watercolorists contributed to a lively and varied exhibition at the Salpeter Gallery. Outstanding for the strength, solidity and color of his work is Remo Farruggio, whose well-painted *Young Bride* and semi-abstract *Woods* are lively and rewarding.

Joseph Kaplan returns refreshed from a Mexican trip and moves away from the Rockport landscape school to a more personal style in *Street in San Miguel*. Maurice Sievan's rather misty technique does not prevent him from achieving good characterization in *Portrait of Lee* and in another figure study. Also noted were Alex Redein's lively *Summer Landscape* and Irving Lehman's *After the Hurricane*.—J. K. R.

Diversity at Pyramid

Seen last fortnight were the paintings of three progressive young artists whose works reveal both a stimulating diversity and a satisfying personal inventiveness. We found especially gratifying the paintings of Lucia Vernarelli with their austere muted colors and dramatic overtones. The keenly controlled abstractions of Helen De Mott are also notable, as are the finely patterned but sometimes shallow renditions of Helen Schloss.

The gallery is currently exhibiting the paintings of Louis Finkelstein, young New Yorker, who is making his

[Please turn to page 30]

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ON EXHIBITION FROM NOVEMBER 26

ART DIGEST CHRISTMAS BOOK GUIDE

By JUDITH K. REED

If museum feet are the cross art enthusiasts must often bear, then Christmas is the time when art virtue brings its reward. Just now, by selecting art—and especially art books—as gifts, you can avoid shoppers' arches and turn an exhausting chore into a browsing pleasure.

The art bookshelves are well-stocked with tempting volumes for specialists and laymen. There is good selection in the group of monographs, for the past season was characterized by much careful evaluation of artists and schools—American and European. Picture books are as popular as ever, and notable works in the field of art history and appreciation also appeared this year.

With the exception of books on Oriental art, unaccountably absent, the book mart is large and varied. In addition to the usually first-rate volumes from such specialized houses as Phaidon, Pantheon and Oxford, there has been increased activity among the scholarly university presses and some worthwhile art ventures by the general publishing houses.

Prices, unfortunately, have shown little inclination to drop from the spiraling heights. But here and there, as in the Harper Art Library series, successful efforts have been made to bring out reasonably priced, well illustrated books. Prices in general run from a modest \$2.50 to a luxurious \$30 for collectors' items.

Here, then, is our annual holiday guide. First come *Books of the Year*, the best of the volumes reviewed in the DIGEST from January 1 through November 1. Next a selected group of reviews of outstanding new works. More will appear in the December book columns. Finally, we append for your convenience brief notations on books received too late for review at this date.

Books of the Year Monographs

"Rembrandt" by Jakob Rosenberg. Harvard University. \$18.50. Seven authoritative and very readable essays by a famous Rembrandt scholar make up the critical and biographical content of Volume 1 in this monumental set. The

second volume illustrates the text with no less than 281 reproductions of paintings and prints by the great Dutchman. (See Jan. 1 DIGEST.)

"Jan Vermeer van Delft" by A. B. de Vries. Batsford. \$10. A studious Dutch art critic's formal analysis of Vermeer's style as seen in individual paintings, together with necessarily brief biography and a useful appendix of "erroneous or disputed attributions and certain falsifications." (See Jan. 1 DIGEST.)

"John Singleton Copley" by James Thomas Flexner. Houghton Mifflin. \$7.50. An imaginative and sympathetic biography by an art writer who makes the most of his material without sacrificing truth for color or esthetics for character analysis. As the author of the splendid *First Flowers of our Wilderness*, Flexner, is thoroughly at home in Copley's era. (See Feb. 1 DIGEST.)

"Martin Johnson Heade" by Robert McIntyre. Pantheon. \$3.75. Notable as the first study of a nineteenth-century painter recently rescued from obscurity, this book is based on first-hand research conducted by the author, who is the director of the Macbeth Gallery. (See Feb. 1 DIGEST.)

"John Marin" by MacKinley Helm. Peligrini & Cudahy. \$6.50. A comprehensive biography and critical study of America's most distinguished and original watercolorist, with 73 illustrations, nine in color. (See Mar. 15 DIGEST.)

"Max Weber" by Lloyd Goodrich. Whitney Museum-Macmillan. \$2. A well-written monograph on an important American modern, with 37 reproductions. (See Mar. 15 DIGEST.)

"Tintoretto: Paintings and Drawings" by Hans Tietze. Oxford. \$7.50. The most comprehensive and generously illustrated (300 reproductions) book on Tintoretto, by a well-known European scholar. (See August 1 DIGEST.)

"Washington Allston" by Edgar Richardson. Chicago University. \$10. A very

readable and interesting study of Allston as a painter and an American romanticist. (See Oct. 15 DIGEST.)

Picture Books

"The Renaissance Painter's Garden" by Ruth Wedgwood Kennedy. Oxford. \$30. A luxurious collector's book that reproduces 60 Renaissance pictures on garden themes, together with a charming introduction on the history and symbolism involved in the use of fruit and foliage. (See Feb. 15 DIGEST.)

"American Folk Art in Wood, Metal and Stone" by Jean Lipman. Pantheon. \$7.50. The author of *American Primitive Painting* turns to the increasingly popular field of folk art in an informative and readable text with close to 200 illustrations. (See May 1 DIGEST.)

"Canaletto Drawings at Windsor Castle" edited by K. T. Parker. Phaidon. \$7.50. Sixth in the series on the drawing collections of Windsor Castle, this one offers 150 reproductions of Canaletto's work together with the usual good text and catalogue by Parker. (See Apr. 1 DIGEST.)

"Gardens of China" by Osvald Siren. Ronald Press. \$30. A magnificent volume by a famous Oriental art scholar on Chinese garden art. It transcends the specialized interest implied by the title, is beautifully printed and lavishly illustrated. (See Sept. 15 DIGEST.)

"Albrecht Dürer: Drawings and Watercolors" by Edmund Schilling. Harper. \$2.50. Fifty-seven drawings and watercolors by Dürer are reproduced, with a scholarly introduction and catalogue. (See Apr. 15 DIGEST.)

"Rogier Van Der Weyden: Pieta" by Willem Vogelsang. Harper. \$2.50. One full, and six detail reproductions in color of the Pieta are discussed with authority. (See Apr. 15 DIGEST.)

Art History

"The Messianic Theme in the Paintings of the Dura Synagogue" by Rachel Wischintzer. University of Chicago. \$6. A provocative and scholarly discussion of the startling paintings found in a third-century, Near-Eastern synagogue, it has unique historical and art interest. (See Apr. 1 DIGEST.)

"History of World Art" by Upjohn, Wingert and Mahler. Oxford. \$6. An excellent freshly written text on painting, sculpture and architecture of civilized peoples ranging from the Egyptian and Mesopotamian periods to the present. (See Oct. 1 DIGEST.)

"American Painting" by Denys Sutton. Transatlantic Arts. \$2.75. A Briton's view of American art history and accomplishments; it is informed and sympathetic. (See July 1 DIGEST.)

"Gothic Painting" by Cyril Bunt. Transatlantic Arts. \$2.75. A good account of Gothic painting, written for lay students and illustrated with 445 black and white and color plates. (See July 1 DIGEST.)

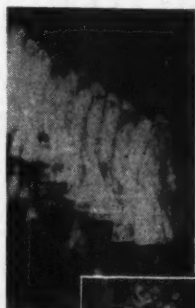
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Books on Technique

“Genuine and False: Imitating, Copies, Forgeries” by Hans Tietze. Chanticleer. \$3. A thoughtful book on a fascinating subject that has gained wider interest since the Van Meegeren forgeries, which the book also covers. (See May 15 DIGEST.)

“The Painter’s Craft” by Ralph Mayer. Van Nostrand. \$5. An excellent text book on the craft of painting by the author of the *Artist’s Handbook of Materials and Techniques*. (See Mar. 1 DIGEST.)

“Sculpture: Principles and Practice” by Louis Slobodkin. World. \$5.95. A reliable instruction book on modeling, carving and casting, with a special chapter on architectural sculpture. (See Nov. 1 DIGEST.)

Studies in Criticism

“Paragone: A Comparison of the Arts” by Leonardo Da Vinci. Oxford. \$5.50. Irma Richter’s translation of Leonardo’s comparison of poetry, sculpture, painting and music makes partially provocative, partially curiosity reading in regard to contemporary aesthetic philosophy. (See August 1 DIGEST.)

“Principles of Art Appreciation” by Stephen C. Pepper. Harcourt, Brace. \$4.75. An unusually clear and excellent guide for the layman on a complex subject: the basic principles and methods of art which must be understood before full appreciation can be experienced. (See Nov. 1 DIGEST.)

New Monographs

Contemporary Americans

“Milestones of American Painting in our Century” by Frederick S. Wight. 1949. New York: Chanticleer Press. 134 pp. text with 50 illustrations. \$5. This work grew out of an exhibition the author arranged for the Institute of Contemporary Art, where he serves as educational director. It is an excellent guide to the art of our times. Wight begins with what he terms the “journalists’ revolution” in American painting (referring to the men who worked for Stuart Davis’ father on the Philadelphia Press and later formed the nucleus of “The Eight” or Ashcan School). He traces the changing art interests and goals of the present century as they shifted from realism to abstraction and expressionism, then to regionalism and back again to more abstract art. Throughout, he emphasizes the romantic attitude that has always found expression in American art.

As illuminating as the introductory survey are the biographical and critical commentaries that accompany each reproduction.

For the layman and the student the book should make satisfying reading—and, incidentally, a fine buy.

Paintings on Flowers

“Flowers: The Flower Piece in European Painting.” Introduction by Margareta Salinger. 1949. New York: Harper & Brothers. 40 color reproductions. \$5. Book collectors and laymen in general should be attracted to this popu-

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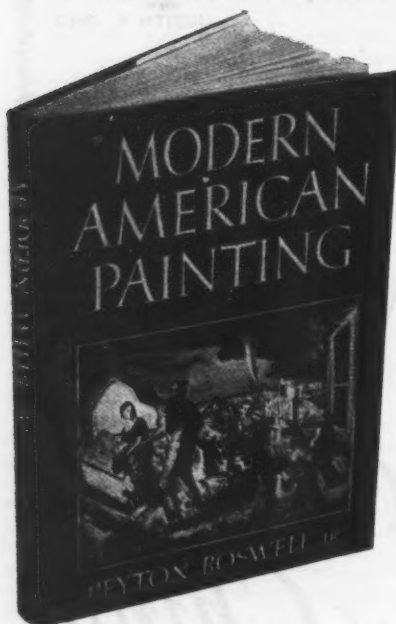
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lar priced survey, the first in Harper's new "Painters and Subjects" series. It takes up the ever appealing subject of flowers as they appear in European painting from the fifteenth century to the present. Miss Salinger, staff member of the Metropolitan Museum, contributes an informative introduction to the 40 color reproductions. Not all the selections are as satisfactory as they could be, but effort has been made to keep the illustrations as varied and unhackneyed as possible. Color quality is unusually high for a book so low-priced.

The Pre-Raphaelites

"Pre-Raphaelite Painters" by Robin Ironside. Catalogue by John Gere. 1949. London: Phaidon. 49 pp. of text and 110 reproductions. \$7.50. Of late, the pre-Raphaelite painters have received more literary than pictorial attention, their case-histories often having more interest than their works for modern eyes.

This glimpse of the art produced in a brief and unique chapter of British art history is, therefore, welcome. It offers a satisfactory presentation in reproduction and an introduction which points up "the rare, narrow summits to which pre-Raphaelitism was laboriously lifted in the virgin agitation of its spirits."

New Picture Books A Raphael Edition

"Raphael." 1949. London: Phaidon, Distributed by Oxford University Press. 30 pp. of text and 114 plates (7 in color). \$7.50. This new edition of the Phaidon "Raphael," designed to stimulate flagging interest in the artist, offers new selection of his work made by Ludwig Goldscheider. The number of drawing illustrations has been increased, and there is a revised arrangement that presents the original cartoon study together with the finished painting.

Phaidon Michelangelo Paintings

"The Paintings of Michelangelo." 1949. Phaidon. Distributed by Oxford University Press. 18 pp. text and 150 reproductions. \$7.50. Truly a monumental work on the paintings of Michelangelo, this is just what a book on great paintings should be: a library of large reproductions—in full and in detail—offering all the justly famous works together with less familiar paintings.

A revised and enlarged edition of an earlier work, it includes new detail photographs of less obvious sections of the Last Judgment, the Pauline Chapel frescoes and other works. The text, by Ludwig Goldscheider, is unchanged.

Drawings by Domenichino

"Domenichino Drawings at Windsor Castle" by John Pope-Hennessy. 1949. London: Phaidon. 124 pp. text and 141 illustrations. \$8.50. Seventh in the series of drawings at Windsor Castle, the latest covers those of the seventeenth century Italian painter Domenichino, whose reputation underwent many extremes of praise and disparagement before descending into comparative oblivion. As usual Pope-Hennessy has contributed an illuminating text.

Japanese Prints

"Japanese Prints: Buncho to Utamaro, in the collection of Louis V. Ledoux." 1949. New York: Weyhe. Unpagged. 59 plates. (20 in color.) \$25. The third volume in a beautiful series describing and illustrating the Japanese prints in

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Italian Frescoes

"Piero Della Francesca: Frescoes." Introduction by Roberto Longhi. 1949. Iris Books. New York: Oxford University Press. 14 color plates. \$6.50. Another in the intimate series by Iris Books, this one, printed in Switzerland with 14 color plates in finely modulated color, makes an appealing volume. It will be treasured by students of fifteenth century Italian art.

French Drawings

"French Master Drawings of the Eighteenth Century." Edited by Erwin Goodman. 1949. New York: Harper & Brothers. 90 pp. with 57 illustrations. \$2.50. This low-priced book can hold its own on the library shelf. It presents 57 drawings by Watteau, Lancret, Boucher, Greuze, Fragonard and other eighteenth century French artists. The appreciative introduction and catalogue are by a Swiss scholar and drawing enthusiast.

The Pitman Gallery

The Pitman Gallery Series: "Blake," Introduction by Geoffrey Keynes; "Klee," Introduction by Herbert Read; "The Virgin and Child," Introduction by Thomas Bodkin; and "Flemish Paintings," Introduction by Thomas Bodkin. 1949. New York: Pitman Publishing Corp. 24 pp. with 10 or more color plates each. \$2. each. Here are our new additions to the admirable Pitman Gallery series, which now numbers 12 books. All contain 10 or more color plates with an introductory essay and notes on the plates by well-known art critics. The Klee and Blake books are especially fresh and good.

Ben Shahn Illustrations

"A Partridge in a Pear Tree" by Ben Shahn. 1949. New York: Curt Valentin. Unpag. \$1. Ben Shahn's simple, boldly drawn illustrations are printed beside a line of the delightful old carol to make an inexpensive and charming Christmas card-gift.

Aubrey Beardsley

"The Best of Beardsley." Edited by R. A. Walker. 1949. London: The Bodley Head. Distributed by The Macmillan Co. 134 plates. \$6. This is a collection of 134 reproductions of drawings by Aubrey Beardsley, selected by R. A. Walker (long of the Print Collectors Quarterly) who has also contributed an intimate and admiring essay on the artist.

Latest Books Received

"The Psychology of Art" by Andre Malraux. 1949. New York: Pantheon Books. 224 pp. 2 vol. boxed. Illustrated. \$25.

"Archaic Greek Art" by Gisela M. A. Richter. 1949. New York: Oxford University Press. 226 pp. Illustrated. \$12.50.

"Three Mystics: El Greco, St. John of the Cross, St. Theresa of Avila." Edited by Father Bruno De J. M. 1949. New York: Sheed & Ward. 187 pp. Illustrated. \$7.50.

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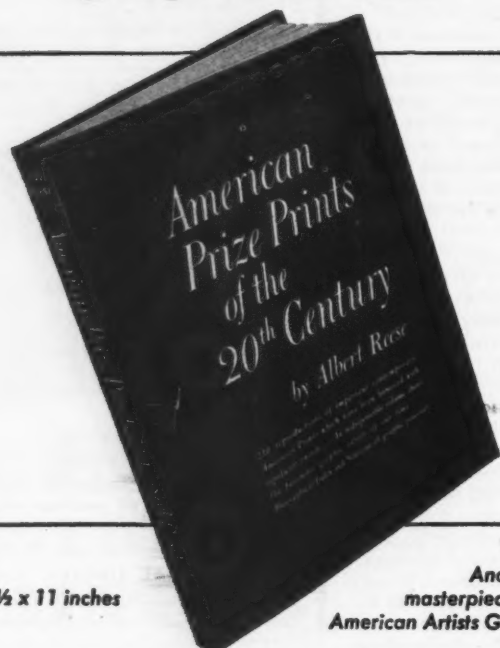
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CHAGALL: *Village Street*. Von Sternberg Sale

A Flying Start

The exhibition facilities of the new Parke-Bernet Galleries are now open to the public and the first sale will take place Nov. 16.

Modern Masters, from the Josef von Sternberg collection, is the exciting sale planned for Parke-Bernet's second week. A Degas pastel, *Danseuses*, which he retained until his death, a Picasso *La Gommeuse* from his "blue period" and Kokoschka's *Tower Bridge, London*, exhibited at the Art Institute of Chicago and the Museum of Modern Art, are a few of the plums to be sold Nov. 22.

Sculptures include Maillol's *La Baigneuse*, a bronze cast under his supervision about 1900, Sinternis' *Daphne*, also a bronze, with another cast in the Museum of Modern Art, Archipenko's *Feminine Solitude, With Interrupted Line of Arm, Repose* and works by Kolbe, Belling and others.

Among other events planned to make this opening a four-star event are the sale of the art reference library of the late Royal Cortissoz, for many years art critic for *The New York Herald Tribune*, and the sale of Albert E. McVitty's print collection.

Auction Calendar

- November 16. Wednesday evening. Parke-Bernet Galleries: From the estate of the late Henry Blank. Dutch and Flemish old masters. British portraits. Exhibition from Nov. 11.
- November 17. Thursday afternoon. Parke-Bernet Galleries: From the estate of the late Mrs. Franklin Simon and other private owners. Precious stone jewelry. Exempt from 20% Federal excise tax. Exhibition from Nov. 11.
- November 18 and 19. Friday and Saturday afternoons. Parke-Bernet Galleries: From the estate of the late Admiral Frederick B. Harris. Gold and enamel boxes. Renaissance jewels and other *objets de vertu*. Limoges enamels. Chinese Imperial jades and other semi-precious mineral carvings. French furniture and decorations. *genre* paintings, marine prints and models. Oriental rugs. Exhibition from Nov. 11.
- November 21, 22 and 23. Monday, Tuesday and Wednesday afternoons. Parke-Bernet Galleries: From the estate of Emery L. Ferris. Library. 17th and 18th century English literature including the four folios of Shakespeare, sets of standard authors. Exhibition from Nov. 11.
- November 22. Tuesday evening. Parke-Bernet Galleries: From collection of Josef von Sternberg. Modern paintings, drawings and sculpture. Exhibition from Nov. 17.
- November 25 and 26. Friday and Saturday afternoons. Parke-Bernet Galleries: From the estate of Sallie A. Hert. English furniture, Georgian silver, Chinese porcelain, tapestries, antique textiles, rugs, paintings. Old Master drawings. Italian, Flemish and Dutch 14th to 17th century paintings, including *Madonna and Child with Saints*, a triptych by a follower of Taddeo Caddi; and *The Menagerie* by Jan Weenix. Drawings by Watteau, Salvator Rosa, Giuseppe Ghezzi, Claude Gellée and others. Exhibition from Nov. 19.
- November 28 and 29. Monday and Tuesday afternoons. Parke-Bernet Galleries: The distinguished art reference library of the late Royal Cortissoz. Exhibition from Nov. 22.
- November 28 and 29. Monday and Tuesday evenings. Parke-Bernet Galleries: From the collection of the late Albert E. McVitty. Prints, including an extensive collection of Rembrandt etchings, representative work of Mary Cassatt, also work by Durer, Degas. Exhibition from Nov. 22.
- December 1. Thursday afternoon. Parke-Bernet Galleries. Estate of late Nai Chi Chang and property of Oriental Fine Arts, Inc., acquired from late Nai Chi Chang. Chinese bronzes. Early Dynastic and later, pottery and porcelain. Chinese furniture and decorations. Exhibition from Nov. 26.
- December 2. Friday afternoon. Parke-Bernet Galleries: Property of Mrs. Howard Eric and Mrs. Hartford Douglas. K'ang Hsi porcelains. Old English silver and glass. English furniture and decorations. Exhibition from Nov. 26.
- December 3. Saturday afternoon. Parke-Bernet Galleries: Collected by Comte de Combenale. French furniture and clocks. porcelains, decorative objects. Exhibition from Nov. 26.

The Art Digest

Where to Show

Offering suggestions to artists who wish to exhibit in regional, state or national shows. Societies, museums and individuals are asked to co-operate in keeping this column up to date.—The Editor.

NATIONAL SHOWS

(Unless otherwise indicated, open to all artists)

Birmingham, Alabama

10TH ANNUAL EXHIBITION WATER-COLOR SOCIETY OF ALABAMA. Feb. 1-28. Gallery, Public Library. Media: transparent and opaque watercolor. Jury. Prizes. Entry cards and work due Dec. 31. Write Miss Belle Comer, 1114 South 16th St., Birmingham, Ala.

Cincinnati, Ohio

1ST BIENNIAL INTERNATIONAL OF CONTEMPORARY COLOR LITHOGRAPHY. Mar. 2-Apr. 6. Media: original color lithographs. Purchase awards. Entry blanks and work due Jan. 31. Write Print Department, Cincinnati Art Museum, Cincinnati 6, Ohio.

Hartford, Connecticut

40TH ANNUAL EXHIBITION CONNECTICUT ACADEMY OF FINE ARTS. March 11-Apr. 2. Avery Memorial. Entry fee. Circulars and entry blanks available in January. Write Louis J. Fusari, Secretary, P. O. Box 204, Hartford 1, Conn.

New York, New York

AMERICAN WATERCOLOR SOCIETY 33RD ANNUAL EXHIBITION. Jan. 29-Feb. 19. National Academy Galleries. Media: watercolor, pastel. Jury. Prizes. Fee for non-members \$3 for two entries. Work due Thursday, Jan. 19. Write M. Ryerson, 58 West 57 St., New York, N. Y.

AUDUBON ARTISTS 8TH ANNUAL EXHIBITION. Apr. 27-May 17. National Academy. All media. Jury. Gold medals and cash prizes. Entry fee \$3. Entry cards and entries due Apr. 13. Write Ralph Fabri, 1083 Fifth Ave., New York 28, N. Y.

34TH ANNUAL EXHIBITION OF THE SOCIETY OF AMERICAN ETCHERS, GRAVERS, LITHOGRAPHERS AND WOODCUTTERS. Feb. Media: Prints—Intaglio, Relief, Planographic. Juries. Prizes. Entry fee. Write to The Society of American Etchers, Gravers, Lithographers and Woodcutters, 1083 Fifth Ave., New York 28, N. Y.

3RD ANNUAL EXHIBITION OF KNICKERBOCKER ARTISTS. Dec. 16-31. Laurel Gallery. Oils and watercolor. Entry fee, including membership \$5.00. Jury. Work due at Gallery, Dec. 16. Write John J. Karpick, 115 Cabrin Blvd., New York 33, N. Y.

4TH NATIONAL PRINT ANNUAL. Mar. 22-May 21. All print media excluding monotypes. Entries due Jan. 25. Write Department of Prints and Drawings, Brooklyn Museum, Eastern Parkway, Brooklyn 17, N. Y.

Philadelphia, Pennsylvania

145TH ANNUAL EXHIBITION OF PAINTING AND SCULPTURE. Jan. 22-Feb. 26. Media: oil, tempera, and sculpture. Work due about Dec. 16. Jury. Prizes. Write Pennsylvania Academy, Broad & Cherry Sts., Philadelphia 2, Pa.

Portland, Maine

67TH ANNUAL Watercolor and Pastel. Feb. 5-26. Entry fee \$1. Work and entry cards due Jan. 25. Oil. Mar. 5-26. Work and entry cards due Feb. 21. Both juried. Write Miss Bernice Breck, D. M. Sweet Memorial Art Museum, 111 High St., Portland 3, Maine.

REGIONAL SHOWS

Baton Rouge, Louisiana

LOUISIANA AMATEUR PHOTOGRAPHERS SALON AND COMPETITION. Jan. 3-29. Art Commission Galleries. Open to Louisiana amateur photographers. Black and white prints. Jury. Entry cards available Sept. Write Jay R. Broussard, Director, Louisiana Art Commission, Old State Capitol, Baton Rouge 10, Louisiana.

El Paso, Texas

ANNUAL EXHIBITION, SUN CARNIVAL FINE ARTS EXHIBIT. Dec. 29-Jan. 2. Open to residents of the territory represented by Sun Princesses. Media: oil, watercolor, pastel, drawing. Fee \$1. Entry cards due Dec. 1. Work due Dec. 19. Write Sun Carnival Fine Arts Committee, Norman Studio, 105 Fifth Ave., El Paso, Texas.

New York, New York

EMILY LOWE AWARD. January. Ward Eggleston Galleries. Open to American artists between the ages of 20-30, painting

in New York, never having won cash prizes and never having had more than one solo show. Jury. Prizes total \$1,500. Contact Ward Eggleston Galleries, 161 W. 57 St., New York 22, N. Y.

Norfolk, Virginia

8TH ANNUAL OF CONTEMPORARY VIRGINIA AND NORTH CAROLINA OIL AND WATER COLOR PAINTINGS. Feb. 5-26. Museum of Arts & Sciences. Open to artists born or resident in Virginia or North Carolina. Oil and Watercolors. Jury. Prizes total \$350. Entry cards due Jan. 23. Work received Jan. 16-23. Write Mrs. F. W. Curd, 707 Stockley Gardens, Apt. 2, Norfolk 7, Va.

Omaha, Nebraska

THE MIDWEST. Feb. 1-March 10. Open to residents of Wyo., Okla., N. D., Minn., S. D., Nebr., Iowa, Mo., Kans. and Colo. All media. Jury. Prizes. Work due by January 16. Write to Mrs. Nan Carson, Joslyn Art Museum, 2218 Dodge St., Omaha 2, Nebr.

Pella, Iowa

2ND ANNUAL PELLA AND VICINITY EXHIBITION. March 1-15. Open to residents of Iowa or Missouri formerly or presently living within 100 miles of Pella. All media. Entry fee \$5.00. Prizes. Work due Feb. 15. Write John Wesle, Director, Central College Galleries, Pella, Iowa.

San Antonio, Texas

2ND STATE CERAMIC AND TEXTILE EXHIBITION. Dec. 14-Jan. 8. Open to artists born in and residents of Texas. Media: pottery, ceramic sculpture, and woven, printed or painted textiles. Entry blanks and entries due at Museum Nov. 27. Write Craft Guild of San Antonio, Witte Museum, San Antonio, Texas.

Seattle, Washington

21ST NORTHWEST PRINTMAKERS INTERNATIONAL EXHIBITION. Mar. 8-Apr. 2. Art Museum. Open to all artists. All print media. Entry fee \$2.00. Purchase prizes. Entry cards due Feb. 13. Work due Feb. 15. Write Mrs. Wm. F. Doughty, 718 E. Howell St., Seattle 22, Wash.

Sioux City, Iowa

IOWA MAY SHOW. Media: oils. Open to legal residents of Iowa. Prizes. Entries due Apr. 10. Write Sioux City Branch of the American Association of University Women, 613 Pierce St., Sioux City, Iowa.

Springfield, Massachusetts

31ST ANNUAL JURY EXHIBITION. Feb. 5-26. George Walter Vincent Smith Museum. Sponsored by Springfield Art League. Open to League members. Membership dues \$4.00. Media: oils, watercolors, prints, sculpture and crafts. Jury. Prizes. Work due Jan. 25. Write Ralph E. Burnham, 38 Arch St., Springfield 7, Massachusetts.

Youngstown, Ohio

15TH ANNUAL NEW YEAR SHOW. Jan. 1-31, 1950. Open to present and former residents of Ohio, Penna., Va., W. Va., Mich., Ind. Media: oil, watercolor. Jury. Prizes total \$1,100. Entry fee \$1. Work due Dec. 11. Write Secretary, Butler Art Institute, Youngstown 2.

SCHOLARSHIPS & COMPETITIONS

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ROME PRIZE FELLOWSHIPS. Open to American citizens. Research fellowships carry stipend of \$2,500 and residence at Academy; other fellowships carry stipend of \$1,250, transportation, studio space, residence and travel allowance. For one year beginning Oct. 1, 1950. Applications due Feb. 1. Write Miss Mary T. Williams, American Academy in Rome, 101 Park Avenue, New York 17, N. Y.

ECCLESIASTICAL SCULPTURE COMPETITION. Awards total \$1,800. Open to sculptors in the United States. Anything pertaining to life and time of Christ and/or persons or episodes associated therewith. Media: Any permanent material or plaster. Entries must be in the round and not exceed 18" in their largest dimension. Handling charge \$3.00 per entry, three entries per competitor. Selections to be exhibited at French & Co. Closing date April 30. Write National Sculpture Society, 1083 Fifth Avenue, New York 28, N. Y.

JULORE DESIGN COMPETITION. Prizes total \$1,000. Open to students of fine and applied art schools. Awards given for fabric and wallpaper designs. Write Julore, 13 East 53 St., New York, N. Y.

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57th Street in Review

[Continued from page 23]

debut with a large exhibition of oils and egg temperas. The landscapes and figure pieces exhibited display a definite Cézanne influence with a certain understanding of spatial values, but their poverty of color variations and organizational unity results in not fully realized compositions. (Pyramid, to Dec. 5.)—M. S.

Every Which Way

There are as many idioms as there are canvases in Justina Hart's current show. Bordering on realism, there is a portrait of *Jeanette*; on the other hand, *Abstract*, whose actual pieces of rope are coiled about solid areas of impasto paint, is an Arp-inspired construction.

The artist, who has studied in New York, Paris, Palm Beach and Baltimore, manages to suggest movement in most of her canvases. (Newcomb-Macklin, to Dec. 3.)—B. K.

Harvest from Haiti

Riding in on the crest of our amateur wave, Haiti's primitives have come back here for their second annual group show. This year, the show is built around Benoit's great big, documentary *Market*, a scene as busy as a beehive at honey-time. Obin, who recently had his first one man show here, comes up with a surprisingly Shahn-like *Toussaint Louverture's Monument at Breda*, proving that even without human figures he can turn out an effective composition.

Quite different from the realism of the regulars—including Bigaud and Bazille—is the work of a number of new artists. (Haitian Art Center, to Nov. 26.)—B. K.

All in Fun

Two very different amateur shows had cameras clicking. One, for the benefit of the Urban League, was a repeat of last year's performance with a brand-new cast. More than a hundred Names in the News submitted Attempts at Art shown at Associated American Artists till Nov. 19, then auctioned at Parke-Bernet on the evening of Nov. 21.

But somehow, one feels Charity shared the honors with Publicity. If the good citizens who buy these things want to contribute to a worthy cause and get an amusing autograph to boot, fine and dandy. But let's not confuse this with art or art patronage.

Quite another thing was the show by the Philharmonic-Symphony Painters' Club, just closed at Carnegie Hall. Here a group of musical artists got together to relax by turning their talents to a different medium.

They are having a wonderful time. They don't cut in on their sister art's territory much, either, because prices ran up to a modest \$70,500.—D. B.

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November 15, 1949

Philadelphia Watercolors

[Continued from page 8]

Wengenroth, Jean Charlot and Bernard Reder to the fore. That the contemporary artist can, and does, draw is attested by a long list of able entries ranging through realism to surrealism.

Running concurrently in the Academy's galleries is the Forty-Eighth Annual Exhibition of Miniatures, an aggregate which follows tradition more closely than does the watercolor annual. Awards, given by a jury comprising Agnes Allen, Marguerite Cariss, Harry L. Johnson, John Lear, Jr., and Robert Cheston Smith were as follows:

The Miniature Society's Medal of Honor "in recognition of high achievement" went to Lisbeth Stone Barrett for Mrs. J. Madison Taylor.

The D. J. McCarthy Prize of \$100 "for most meritorious miniature" to Betty Flagg Melcher, for *My Daughter*. The Miniature Society Prize of \$100 for a "miniature of outstanding worth" to Regina Cox Boardman, honorable mention to John Lear, Jr. The Miniature Society Prize of \$25 "for the best landscape or still-life" to Louisa Cobb.

In addition to its annual national event at the P.A.F.A., the Philadelphia Water Color Club is undertaking to build for the State of Pennsylvania a special collection of papers inspired by the State. The idea growing out of the Club's Pennsylvania Week exhibition displayed through co-operation with the Pennsylvania Railroad in Philadelphia's 30th Street Station, follows in the trend of the Gimbel Pennsylvania Art Collection. While the latter collection is static, however, that of the P.W.C.C. will be kept currently alive through yearly additions.

John McCoy, Jr., holds the distinction of being the first watercolorist chosen for the new aggregate. His effectively simple *Ring's Winter Coat*, awarded the \$200 Taws Prize in the 30th Street Station exhibition, will go to Harrisburg as gift of the Philadelphia Water Color Club.

Academy Annual

[Continued from page 15]

same inelasticity of space as the watercolor division, yet there are arresting items included in which imaginative approach and expert craftsmanship are happily united. Adolf Dehn's etching, *Haitian Night*; Armin Landeck's drypoint, *Moonlight*, a fantasy; the exquisite modulations of tones in Thomas Nason's wood engraving, *The Four Gables*; Ralph Fabri's ingenious play of rhythms in his etching, *Fantasy*; the varied tonal richness and soundness of almost panoramic design in John Taylor Arms' etching *Light and Shade*, *Taxco*; Stow Wengenroth's lithograph, *Governor's House*, a beautiful pattern of light and textures; Asa Cheffetz' simplified, yet authoritative wood engraving, *Winter in Southampton* are all high water marks in this section.

Names that should be added for compelling works in varied mediums are: Claire Leighton, Stephen Csoka, Federico Castellon, Grace Albee, Samuel Chamberlain, Gordon Grant, Benton Spruance, Victoria Huntley. (National Academy of Design, to Dec. 11.)

—MARGARET BREUNING.

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Too Young to Photograph

But what a beautiful baby!

Last year, as part of their American Art Week celebration, Kappa Pi, the National Honorary Arts Fraternity, conducted an essay contest. It was immensely successful and they are repeating it, again, this year, using another subject for their essay. The prize to be worked for in 1949—a watercolor by Frederic Whitaker—was reproduced in this magazine, in the issue of September 15th.

Now, the National League of American Pen Women are planning a contest along similar lines and our most hoped-for objective for their prize was one that would tie the art of the illustrator in with that of the writer.

We are now delighted to be able to announce that Gordon Grant, one of the most generous and well-loved members of our Executive Committee, is going to give us an autographed copy of a new book, written by Bruce Grant—no relation, we understand—which he has illustrated. It is called *Eagle of the Sea* and is the story of the frigate Constitu-

tion. The book will be published sometime this fall by Rand McNally & Company of Chicago.

And as an added attraction, our Mr. Grant is including one of the original sketches he made to illustrate this book.

—HELEN GAPEN OEHLER.

Nat'l Director for American Art Week.

A Stop Press Communication!

The publishers and Bruce Grant tell us how delighted everyone is over this contest. Author Grant, a newspaperman of wide experience, whose many years of research about the old ship have brought to light many letters and documents never before available, has added another to our list of prizes for this contest. It is an authenticated fragment of the old Constitution herself. The winner of this contest will really get quite a grab-bag!

The jury, appointed to judge these essays, consists of Gordon Grant, Gurtie Burton, Wilford S. Conrow, and Mrs. Oehler, acting *ex-officio*. The award will be made at the League's annual dinner in the spring.

PRIZE FOR AMERICAN ART WEEK—A watercolor by Dr. Oval Kipp, Dean of Art Department at Indiana State Teachers College, Pennsylvania, is about 20 x 26 inches and titled *The Bend in the River*. Painted at Hooversville, Pa., near his summer Art Colony, this picture has won several awards in competition and has just returned from Boston where it has been on exhibition. It is a stimulating piece of technique—fresh, free and full of rhythm. Dr. Kipp has his B.A. from Carnegie and his M.A. from Columbia.



Our Home State Governor Endorses Art Week

PROCLAMATION STATE OF NEW YORK EXECUTIVE CHAMBER ALBANY

One of the happy aspects of the times in which we live is the extent to which the appreciation and practice of art has grown in our country. Many harsh things have been said about the ugliness of industrial civilization. But the truth is that art and love of beauty are becoming every year more and more a part of our daily lives in this free Republic.

Courses in the appreciation of art are now considered essential not only in our colleges and universities but also in our high schools and even in the grade schools. No doubt a number of pupils go through these courses superficially but there is abundant evidence that the effect remains as a permanent influence in the lives of most people. Youngsters with talent are now assured, particularly in New York State, of sympathetic guidance and competent training. What is more, examples of the finest paintings and sculpture of all the ages are available to them for study. We have in our cities and towns numerous and richly equipped art museums and galleries.

Young American artists, accordingly, need not go to Europe or any other country to study their craft. Many people who live and work in the Empire State are among the most distinguished and celebrated living sculptors, painters and architects. It is noticeable also that the rewards for good work become increasingly better. Incidentally, the New York Department of Commerce has figures to show that there are more than 300,000 men and women in our State who earn their livelihood in the visual arts.

It is fitting that we recognize the importance of the role of American artists in the growth of America.

Now, THEREFORE, I, Thomas E. Dewey, Governor of the State of New York, do hereby proclaim the week of November 1 to 7 as

AMERICAN ART WEEK

and I urge the people of New York State to cooperate in the observance of this week.

GIVEN under my hand and the Privy Seal of the State at the Capitol in the City of Albany this thirty-first day of October in the year of our Lord one thousand nine hundred and forty-nine.

(Signed) THOMAS E. DEWEY

BY THE GOVERNOR
(Signed) Paul E. Lockwood,
Secretary to the Governor.

Give Yourself a Christmas Present

Almost everyone who has been a member of a local art organization knows that the push and pull is supplied by a few stalwart folks who are willing to serve for the love of art. Thus it is in a large organization such as the AAPL, although the League has hundreds of members from coast to coast. The actual work of seeing that the League functions devolves upon a group in this state, a group in that state, and a group at national headquarters. Without these groups and without these groups functioning, there would be no organization.

Membership is so simple that it seems unnecessary to discuss it. Here are the requirements. Anyone who is interested in American art and who appreciates the activities of the AAPL in behalf of American artists—be he artist or art appreciator—may join the League by writing to Mrs. Calvert Brewer, 114 East 84th St., New York 28, N. Y., for an enrollment blank. She will furnish you with a folder telling you about the League if you so desire. Upon receipt of the enrollment blank, just fill it out and mail it with your check for \$5 if you want the ART DIGEST (and we hope that you are interested in art to that extent) or for \$3.50 if you now get the ART DIGEST or feel that you can live without it. Upon receipt of your check, you will be assigned to the chapter in your state and your state membership chairman will be notified of your membership.

You may enroll at any time. Your membership dates from the month in which you enroll and continues for one year. The League and its officers would like to have you as a member. We feel that you owe it to yourself to carry the banner of the League and we feel sure that you will never be ashamed of your connection.

November 15, 1949

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CALENDAR OF CURRENT EXHIBITIONS

ATHENS, GA.

Fine Arts Gallery To Dec. 1: Lamar Dodd.

BALTIMORE, MD.

Museum of Art To Dec.: Selections from the Cone Collection.

BOSTON, MASS.

Belvedere Gallery Nov.: Drawings, Paintings and Sculpture.

Brown Gallery Nov.: Alexander Calder.

Doll & Richards Nov.: Adelaide Foombs—Portrait Medallions.

Guild of Boston Artists Nov.: John F. Enner.

Holman's Print Shop Nov.: John P. Leavitt Ship Pictures.

Institute of Contemporary Arts To Nov. 20: Feininger, Villon.

Boris Mirski Nov.: Group from the Downtown Gallery.

Museum of Fine Arts Nov.: Wedgewood Exhibition.

Smith Gallery Nov.: American Paintings.

Vose Galleries Nov.: Contemporary American Paintings.

Y. W. C. A. Nov.: Women Artists.

BUFFALO, N. Y.

Albright Art Gallery To Nov. 27: Wallpaper; From Nov. 27: Buffalo Society of Artists.

CAMBRIDGE, MASS.

Germanic Museum Nov.: George Grosz.

CHICAGO, ILL.

Art Institute To Dec. 18: 20th Century Art from the Arensburg Collection; Gauguin Prints.

AAA To Nov. 24: Avery; From Nov. 25: Paul Sample.

Chicago Galleries Assn. Nov.: 29th Exhibition of Artists Associates.

Findlay Galleries Nov.: American Paintings.

Frank J. Oehlschlaeger Nov.: Rudolph Pen.

Mandel's Nov.: Group Exhibition.

CINCINNATI, OHIO

Art Museum To Nov. 22: Josef Albers; From Nov. 28: Artists of Cincinnati & Vicinity.

CLAREMONT, CALIF.

Howell Gallery To Dec.: Rembrandt Etchings.

Pomona College To Nov. 30: Art of Western America.

CLEARWATER, FLA.

Art Group Gallery To Nov. 30: Sawyer Memorial Show.

CLEVELAND, OHIO

Institute of Art Nov.: Ceramics & Textiles—Charles Mosgo.

COLORADO SPRINGS, COLO.

Fine Arts Center To Dec. 15: Encyclopaedia Britannica Group.

COLUMBUS, OHIO

Gallery of Fine Arts Nov.: The Gothic North; Ohio Watercolor Annual.

DETROIT, MICH.

Institute of Arts To Nov. 22: 50 Books of The Year.

DALLAS, TEXAS

Silagy Galleries Nov.: French & American Paintings.

FITCHBURG, MASS.

Art Center Nov.: Charles Hopkinson, Peter Pezatti.

HEMPSTEAD, N. Y.

Hofstra College To Nov. 21: Enrico Francolini.

HONOLULU, HAWAII

Academy of Arts Nov.: Madge Tennent.

INDIANAPOLIS, IND.

John Herron Art Museum To Dec. 11: Chase Centennial Show.

KANSAS CITY, MO.

Nelson Gallery of Art Nov.: French Provincial Ex-Votos.

LAWRENCE, KANSAS

Museum of Art Nov.: Thomas Eakins.

LOS ANGELES, CALIF.

Cowle Galleries To Nov. 30: Emil J. Kosz.

Eaether's Alley Gallery Nov.: Contemporary American Paintings.

Gallery of Fine Arts Nov.: Sig Arno.

Hatfield Galleries Nov.: Modern French & American Paintings.

Stendahl Galleries Nov.: Ancient American & Modern French Art.

Taylor Galleries Nov.: Contemporary American Paintings.

Vigevano Galleries Nov.: French & American Paintings.

Frances Webb Galleries Nov.: Contemporary American Paintings.

MANCHESTER, N. H.

Currier Gallery of Art To Dec. 1: N. H. Art Association.

MIAMI, FLA.

Terry Art Institute Nov.: Watercolors from Feragil.

MINNEAPOLIS, MINN.

Harriet Hanley Gallery To Dec. 3: Syd Jossim.

Institute of Arts To Dec. 11: Masterpieces of Sculpture.

Walker Art Center To Jan. 22: Paintings & Prints Biennial.

MONTCLAIR, N. J.

Art Museum Nov.: N. J. State Exhibition Annual.

MONTREAL, CANADA

Museum of Fine Arts To Nov. 30: Montreal Academy Annual.

MONTREY, CALIF.

Fat Wall Gallery Nov.: Ellwood Graham.

NORFOLK, VA.

Museum of Arts & Sciences To Dec. 4: Enamel Murals of Winter.

OAKLAND, CALIF.

Mills College To Dec. 7: Dr. O. K. Coala's French Drawings.

PALM BEACH, FLA.

Norton Gallery of Art To Dec. 4: Honor Awards A. I. A.

PHILADELPHIA, PA.

Art Alliance To Nov. 28: American Monuments Abroad.

Georges de Braux Nov.: Young French Painters.

Moore Institute Nov.: Faculty Show.

Museum of Art Nov.: Ming Blue and White.

Pennsylvania Academy To Dec. 4: June Groff.

PITTSBURGH, PA.

Arts & Crafts Center To Nov. 27: Abstract Group, Society of Sculptors.

Carnegie Institute To Dec. 11: Paintings in the USA—1949.

PORTLAND, ORE.

Art Museum Nov.: Davis, Kuniyoshi, Watkins.

POUGHKEEPSIE, N. Y.

Three Arts To Nov. 30: Olive Sigelov.

PROVIDENCE, R. I.

Museum of Art To Nov. 30: Master Drawings; Print Acquisitions.

RICHMOND, VA.

Museum of Fine Arts To Dec. 11: Calder & Sculpture Today.

ROCHESTER, N. Y.

Memorial Art Gallery Nov.: Romantic Realism in American Painting; Lamar Dodd.

ROCKLAND, ME.

Farnsworth Gallery To Nov. 30: George C. Wales; Young Maine Painters.

ROCKPORT, MASS.

Art Association Nov.: Cox, Greenleaf, Hodgkins.

ROSWELL, N. M.

Museum of Art To Dec. 4: American Landscape Painting.

SAN FRANCISCO, CALIF.

M. H. De Young Museum Nov.: Society of Western Artists; Antonio Sattomayor oils.

Lucien Labaudt Gallery Nov.: Lucille Austin, Alonso Smith.

Museum of Art Nov.: Advertising Art; Brooklyn Museum Print Annual.

SEATTLE, WASH.

Museum of Art Nov.: Japanese Art.

SYRACUSE, N. Y.

Museum of Fine Arts To Dec. 4: Ceramic Annual, Dinnerware Designs.

TOLEDO, OHIO

Museum of Art Nov.: Scottish Paintings.

UTICA, N. Y.

Munson-Williams-Proctor Institute Nov.: Antonio Frasconi Prints.

WASHINGTON, D. C.

Arts Club To Dec. 2: Landscape Club of Washington.

National Gallery From Nov. 20: Art Treasures from the Collections of Vienna Loaned by the Austrian Government.

Public Library Nov.: Henrietta Lauterman watercolors.

WICHITA, KANS.

Art Museum To Dec. 4: 20th Century Club; Women Painters.

WILMINGTON, DELA.

Art Center To Dec. 7: Delaware Artists Annual.

WINTER PARK, FLA.

Morse Gallery of Art Nov. 27-Dec. 11: American Painting—1950.

NEW YORK CITY

ACA Gallery (63E57) To Nov. 26: David Butlik; Nov. 28-Dec. 10: Fascenella.

A-D Gallery (130W46) To Dec. 2: Alvin Lustig.

America House (485 Mad.) Nov.: Christmas Gifts & Cards by American Craftsmen.

American-British Art Gallery (122 E55) To Dec. 3: Peter Todd Mitchell.

American Youth Hostels (351W54) Nov.: Members' Paintings.

Argent Galleries (42W57) To Nov. 19: Schatla, Shotwell, Sheinman; Nov. 21-Dec. 3: Nat'l Ass'n Women Artists.

Artists Gallery (851 Lex.) Nov. 19-Dec. 8: Michael Loebe.

Artists League (77 5th) To Nov. 19: Maurice Becker; Nov. 20-Dec. 10: Heller, Sadron, Konzal.

Art Students League (215W57) To Nov. 26: Kenneth Hayes Miller.

AAA (711 5th) To Nov. 19: Famous Amateurs; To Dec. 3: Joseph Floch.

Acquavella (38E57) Nov.: Old Masters.

Babcock Galleries (38E57) To Dec. 3: Edward Rosenfeld.

Barbizon-Plaza Galleries (101W58) To Nov. 30: Dan Luis.

Barzansky Galleries (604 Mad.) Nov.: Christmas Show.

Pierre Beres (6W56) Nov. 21-Dec. 17: Jewelry of France—Designs.

Binet Gallery (67E57) To Nov. 18: Humberto Garavito; Nov. 19-Dec. 6: Edith Hellman.

Brooklyn Museum (E'P'kwy) To Nov. 27: Beckmann; To Jan. 8: American Folk Sculpture.

Arthur Brown Gallery (2W46) To Dec. 25: "Christmas Cards in Industry"—Paintings.

Buchholz Gallery (32E57) To Nov. 26: Andre Masson.

Collectors Gallery (18E69) Nov.: Group Show.

Carlebach (937 3rd) Nov.: Haitian Painters.

Contemporary Arts (106E57) To Nov. 25: Stanley.

Dellus Gallery (116E57) To Nov. 28: Joan Junyer; From Nov. 28: Xmas Group Show.

Demotte Gallery (39E51) Nov. 15-Dec. 15: Irish Manuscripts & Paintings.

Downtown Gallery (32E51) To Dec. 3: Reuben Tam.

Durand-Ruel Galleries (12E57) Nov.: French Paintings; Nov. 28-Dec. 17: "What They Said."

Durlacher Galleries (11E57) To Nov. 28: Old Master Drawings.

Egan Gallery (63E57) To Dec. 3: Legittin drawings.

Legittin Galleries (161W57) To Nov. 19: Irina Blaine; Nov. 21-Dec. 3: Abraham Levin.

Emmerik Gallery (662 Lex.) Nov. 9-23: Liesel Salzer.

Feigl Gallery (601 Mad.) To Dec. 3: Arthur Kaufman.

Feragil Gallery (63E57) To Nov. 26: Maxwell Mays, Evan Price; Nov. 28-Dec. 10: Crespi, Delbos.

Friedman Gallery (20E49) Nov.: Idee Fulkerson.

Galerie Vivienne (910 5th) Nov. 23-Dec. 1: Mrs. Woolley Hart.

James Graham (514 Mad.) Nov.: Edward Lamson Henry.

Grand Central Art Galleries (15 Vand.) To Nov. 19: David Laz; Nov. 26: Lynn Bogue Hunt; Gordon Grant.

Grand Central Art Gallery (718 Mad.) To Nov. 28: Opening Group Show.

Haitian Art Center (937 3rd) Nov.: Haitian Popular Painters.

Hudson Guild (436W27) To Nov. 26: John Sloan.

Hugo Gallery (26E55) To Dec. 5: Marie Noailles.

Kootz Gallery (15E57) To Nov. 19: Mondrian; Nov. 21-Dec. 24: Kandinsky.

Jewish Museum (5th & 92) Nov. 17-Jan.: Work by Israeli Artists.

Kennedy Gallery (785 5th) To Nov. 30: Ira Moskowitz.

Kleemann Galleries (65E57) To Nov. 26: Johannes Itten.

Knoedler Galleries (14E57) To Nov. 26: Eugene Berman; Nov. 28-Dec. 17: McBride Honorary Exhibition.

Kootz Gallery (600 Mad.) To Dec. 12: Hans Hoffman.

Mathias Komor (38E51) To Nov. 26: Fowjita.

Kraushaar Gallery (32E57) To Nov. 19: William Kienbusch; Nov. 21-Dec. 10: Whitney Hoyt.

Laurel Gallery (108E57) To Nov. 30: A. S. Baylinson.

Levitt Gallery (16W57) To Nov. 30: Laurence Kupperman.

Lipton Gallery (791 Lex.) Nov.: Violette Monod.

Little Carnegie (146W57) Nov.: Paintings of ASL Students.

Little Gallery (Lex. & 83) Nov.: Jane Peterson.

Luyber Galleries (112E57) To Nov. 26: Revington Arthur.

Macbeth Gallery (11E57) To Nov. 19: Gasser; Nov. 21-Dec. 10: Charles Schucker.

Marquis Gallery (16W57) To Nov. 26: Rosa Boris.

Matisse Gallery (41E57) Nov.: Selections—1949.

Metropolitan Museum (5th & 82)

To Jan. 15: Van Gogh; From Nov. 22: Iranian Art Treasures.

Midtown Galleries (605 Mad.) To Nov. 19: Gladys Rockmore Davis; Nov. 23-Dec. 17: Paul Cadmus.

Mitch Galleries (65E57) To Dec. 3: John Touchman.

Museum of Modern Art (11W53) Nov.: Posters; Recent Acquisitions.

Museum of Natural History (Cent. Pk. W. & 79) Nov.: Tropical Flower Lithographs.

Museum of Non-Objective Painting (1071 5th) Nov.: Group Show.

Museum of Science & Industry (E'way & 44) Nov.: Art of D.F.'s.

National Academy (1083 5th) To Dec. 11: Members Group Show.

New Art Circle (41E57) Nov.: Group Show.

New School (66W12) To Nov. 25: Formations; Nov. 27-Dec. 14: 8 & 2 Group.

New York Botanical Gardens (Bronx Park) To Nov. 30: Kathi Urbach; Sculpture in Fabric.

New York Circulating Library of Paintings (640 Mad.) Nov.: Modern Paintings & Old Masters.

New York Historical Society (Cent. Pk. W. & 77) Nov.: Gold Fever; City Hall.

Newcomb-Macklin Gallery (15E57) Nov.: American Paintings; Nov. 21-Dec. 3: Justina Hart.

Newhouse Galleries (15E57) Nov.: Distinctive Paintings.

Newton Gallery (11E57) To Nov. 25: Recent Paintings by Malbadian.

Niveau Gallery (63E57) Nov. 15-30: Marco-Relli.

Paseodotti Gallery (121E57) To Dec. 1: Francis Rose.

Betty Parsons Gallery (15E57) To Nov. 19: Reinhardt, Menken; Nov. 21-Dec. 10: William Gear, Jackson Pollack.

Pen & Brush Club (16E10) To Dec. 1: Oils by Members.

Peridot Gallery (6E12) To Nov. 26: Weidman Aes; From Nov. 28: Small paintings—1949.

Peris Gallery (32E58) To Nov. 26: Rouault; From Nov. 28: Christmas Show.

Perspectives Gallery (34E51) To Nov. 26: Artists of Galerie Rene Drouin; From Nov. 28: Group.

Pinacotheca (40E68) To Dec. 15: Burgoyne Diller.

Portraits Inc. (460 Park) Nov.: Contemporary Portraits.

Public Library (5th & 42) To Nov. 26: Roger Lacouriere; To Nov. 30: Chopin; Poe Commemorative Exhibitions.

Pyramid Gallery (59E58) To Nov. 13: De Mot, Schloss, Vernarelli; Nov. 15-Dec. 3: Finkelstein, Blom.

Rehn Gallery (683 5th) Nov. 22-Dec. 12: Morris Kantor.

Riverside Museum (310 Riverside Dr.) To Nov. 27: N. Y. Society of Women Artists.

RoKo Gallery (51 Greenwich) To Dec. 3: Churgin; Nov. 21-Dec. 14: Fay Gold.

Rosenberg Gallery (16E57) To Dec. 10: Max Weber Gouaches.

Samagundi Club (47 5th) Nov.: Thumb-box Exhibition.

Salpeter Gallery (36W56) Nov. 21-Dec. 10: Sabina Teichman.

Scalamandre Museum (20W55) Dec.: Toiles of Today & Yesterday.

Bertha Schaefer Gallery (32E57) To Nov. 26: Prints, Pottery—group Shows.

Schaefer Galleries (52E58) Nov



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NATIVE ARTS *of the Pacific Northwest*



Introductory text by ROBERT TYLER DAVIS

CLIMATICALLY speaking, the Pacific Northwest has been blessed with the type of environment most conducive to cultural achievement. So say many authorities, and anyone leafing even briefly through the pages of this book will be in hearty agreement.

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An artistic subject requires an artistic medium. That's why all the finesse of the modern typographer's art has gone into the making of this volume and why many specialists have pooled their talents in its production. William Reagh took the remarkably detailed photographs of art objects from the Rasmussen Collection of the Portland Art Museum. The distinguished designer, Alvin Lustig, created the layouts. And Robert Tyler Davis, director of Montreal's Museum of Fine Arts and professor at McGill University, composed the descriptive introductory text.

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